

THE MUSICAL TIMES

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FEBRUARY 1, 1909.

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ROYAL CHORAL SOCIETY. ROYAL ALBERT HALL.

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ASH WEDNESDAY, FEBRUARY 24, AT 8.

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Principal: SIR A. C. MACKENZIE, Mus.D., LL.D., F.R.A.M.

LENT HALF-TERM begins Monday, February 22. Entrance
Examination, Wednesday, February 17, at 3.

ORGAN RECITAL, February 1, at 3.

An Examination of persons engaged in the TRAINING OF
CHILDREN'S VOICES will be held in September and during the
Christmas vacation, and a Certificate will be granted to successful
candidates.

A Course of Lectures in preparation for the above Examination began
on January 23.

Prospectus, Entrance Forms, and all further information of—

F. W. RENAUT, Secretary.

THE ROYAL COLLEGE OF MUSIC, PRINCE CONSORT ROAD, SOUTH KENSINGTON, S.W.

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Telegrams—"Initiative, London." Telephone—"1160, Western."

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Hon. Sec.: CHARLES MORLEY, Esq.

HALF-TERM commences on Thursday, February 18.

EXAMINATION for ASSOCIATESHIP (A.R.C.M.), April 19,
1909. Last day for entering, March 3.

Syllabus and official Entry Forms may be obtained from

FRANK POWNALL, Registrar.

THE ROYAL COLLEGE OF ORGANISTS.

The next F.R.C.O. Examination begins on July 12, 1909. The solo
playing Tests are: Sonata No. 4 in E minor, J. S. Bach (Peters, Vol. I.,
p. 36; Novello & Co., Book V., p. 124; Augener & Co., Vol. VIII.,
p. 536; Breitkopf & Härtel, Vol. VI., p. 52). Andante from the 4th
(Italian) Symphony, Mendelssohn (E. T. Chipp's arrangement only,
Novello & Co.). Fantasia in F, E. H. Thorne. Original Compositions
for the Organ, No. 307, Novello & Co.

The A.R.C.O. Examination begins on July 19.

The Book from which the Literary Test will be taken, and the list of
selected pieces, are the same as for the last Examination.

The next Choir-Training Examination will be held on Tuesday,
May 4. This Examination is now open to Associates of the College,
as well as to Fellows. Entries must be sent to the Registrar not later
than Thursday, April 1.

List of College Publications, Lectures, &c., may be had on application.

Kensington Gore, S.W.

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WEDNESDAY AFTERNOON, FEBRUARY 3, AT 3.

"A MIDSUMMER NIGHT'S DREAM" OVERTURE

"HYMN OF PRAISE" (MENDELSSOHN)

MADAME LILLIAN BLAUVELT.

MISS EDITH MILLER.

MR. GERVASE ELWES.

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QUEEN'S HALL.

QUEEN'S HALL ORCHESTRA'S SYMPHONY CONCERT

FEBRUARY 13, AT 3.

INTRODUCTION to Act III. (*Tannhäuser*). Tannhäuser's

Pilgrimage (Original Version) Wagner

TONE-POEM .. "En Saga" Sibelius

(Conducted by the Composer.)

CONCERTO in B minor for Violoncello and Orchestra Dvorák

SUITE from *Castor and Pollux* Phillip Rameau

SYMPHONIC POEM .. "Finlandia" Sibelius

(Conducted by the Composer.)

Solo Violoncello—Professor HUGO BECKER.

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FEBRUARY 24, AT 8.

ASH WEDNESDAY EVENING.

MENDELSSOHN'S

"ELIJAH"

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MISS DILYS JONES.

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FEBRUARY 27, AT 3.

OVERTURE "Coriolan" Beethoven

THREE NOCTURNES for Orchestra Claude Debussy

1. Noces. 2. Fêtes. 3. Sirènes.

(Conducted by the Composer.)

(First performance in England.)

CONCERTO in D for Violin and Orchestra Brahms

PRELUDE .. "L'Après-Midi d'un Faune" Claude Debussy

(By request.)

(Conducted by the Composer.)

TRAUERMARSCHE (*Götterdämmerung*) Wagner

Solo Violin—M. HENRI MARTEAU.

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ROYAL ACADEMY OF MUSIC. METROPOLITAN EXAMINATION, CHRISTMAS, 1908.

The following CANDIDATES have passed:—
IN SINGING.

AS TEACHERS.—Ruth Agnes Aitken, Archibald Maclean Borthwick, Hannah Homer, Florence Gertrude Larkworth, David Auld Mackenzie, Helle Richardson, Bryan Edward Warhurst.

AS PERFORMERS.—Sarah Gwendolen Allport, Alice Lucy Baker, Gwendolen Mary Burgess, Florence May Beatrice Bond, Edith Carr, Ethel Cawley, Harold Barosa Cony, Fanny Lilian Cuthbert, Rose Priscilla Dalziel Dunbar, William Emlin Edwards, Dorothy Field, Florence Geraldine Gapp, Charlotte Katharine Hendrick, May Horton, Jennie Jones, Cicely Kellett, Joseph Diggitt Kelson, Gertrude Helen Larr, Charlotte Minnie Lees, Martha Gertrude Legge, Muriel Little, Louisa E. MacBean, Gladys Derwent Moger, Lilian Murray, Adeline Frances Neave, Elsie Neden, Margaret Chambers Nixon, Olive Parkin, Percy Partridge, Elsie Anna Seeman, Lilian Olive Shephard, Elsie Marion Squire, William Henry Wahl, John Walters.

EXAMINERS.—Messrs. Fred. King, Arthur Oswald, Alberto Randegger, Arthur Thompson and Fred. Walker.

IN PIANOFORTE PLAYING.

AS PERFORMERS AND TEACHERS.—Alice Adela Hamaton, Olivia Kentish-Rankin, Claire Lindsey.

AS TEACHERS.—Isabel Adams, George Allan, Mary Alice Susan Andrews, Louise Angless, Edith Alice Bacon, Margaret Olive Baird, Florence Maud Barker, Constance Mary Barr, Rose Ethel Bassin, Dorothy Moreton Baucutt, Mabel Bennett, Doris Berghelm, Muriel Berghelm, Annie Hurst Black, Percy Blackburn, Susanna Skelton Annan Blyth, Edwin Ernest Booth, Mary Gertrude Bottomley, Lillie Frost Bowler, Winifred Fletcher Bradbury, Hide Dorothy Brinkley, Brenda Broadway, Jessie Duff Brown, Maud Brudenell, Alice Hannah Bullock, May Lamond Burr, Emma May Caffyn, Edgar Carr, Jessie Patience Carter, Irene E. Catterson, Edith Annie Chambers, Mabel Alice Chandler, Charlotte Phyllis Georgina Clarke, Winifred Fanny Cleare, Aliva Coape-Arnold, Edith Maud Collins, Margaret Olive Commin, Catherine Tryphena Conquer, Norah Margaret Cossins, Heller Harfield Couteau, Eveline M. Cowcher, Eliza Cadenhead Craig, Isabella Cumming, Muriel Isabelle Cundy, Fanny Curtis, Edith Mabel Dadd, Lois Priscilla Daniels, Muriel Amy Davies, Edith Charlotte Deighton, Emily Diller, Jane Dixon, Isabel M. Dods, Amy Dobinson, Eva Doffman, Jessie Kerr Donald, Catherine Inez Doubleday, Elsie Adela Dove, Bertha Oriana Dudgeon, Hilda Marie Duffett, Thomas Murdoch Dumble, Mary Florence Dyke, Sarah Jane Earle, Florence East, Elsie Marion Eastman, Violet Orynthia Edkins, James Peter Edmond, Percy Elton, Eleanor Clarence Ewens, Florence Fairhurst, Kate Farrow, Mildred H. Farthing, Agatha Edwards Fear, Elsie Feather, Ella Constance Fendick, Clara Thunelda F. Ferguson, Gwendoline Finni, Florence E. Ralfe Fisher, Marian Fletcher, Clara Foulds, Gertrude Kate Melville Fowler, Jessie Hardie Fraser, Helen Sarah Gali, Idilbelle Gibson, Edith Ethel Giliard, Winifred Clarrie Gittings, Annie Graham, Marion Gratte, Flora Agnes Gray, Lizzie Watson Gray, Rosa May Gray, Vera Constance Clara Greatrex, Mary Ottilie Griess, Irene D. E. Griffin, Winifred Groves, Irene Clark Hall, Marjorie Winifred Hall, Phyllis C. Hallam, Marie Harcastle, Lottie Kathleen Hardie, Katharine Ethel Harman, Grace Olive Harris, Edith Page Haslam, Gwendoline Catherine Hatfield, Imogene Hawkins, Annie Eleanor Hazledine, Mary Elizabeth Hodges, Annie Helena Heiliger, Constance Grace Morgan Helliwell, Beatrice A. Hill, Dora Ellen Hitchin, Patience Eglinton Hoddinott, Persis Hoddinott, Marjorie Edith Hodges, Gladys Marguerite Hogg, Dorothy Holden, Margaret Amanda Holford, Edith May Hollis, Kathleen Maude Hollingworth, Winifred Hooper, Lucy Primrose Hornbrook, Edith May Horne, Edith Marian Horobin, Barbara Dale Howarth, Lynette Hulme, Lottie Humphreys, Winifred Dorothy Isaac, Beatrice Annie Jacklin, May Jackson, Kathleen Mary Jeffery, Tom Jenkins, Dorothy Jepson, Gertrude Amy Kay, Ida Marguerite Kennard, Edith Annie Knight, Gladys Warburton Lawton, Doris Penelope Leach, May Leake, Hester Maud Long, Winifred Mary Lardan, Phyllis Mary Lovell, Eunice Sarah Lucas, Constance A. Maddox, Irene Mary Marriott, Catherine Matthews, May Matthews, Margaret Maughan, Edith Ellen Maule, Edith Gladys Mawditt, Kathleen McDonnell, Edith McGregor, Mary McHale, Mary McIlquham, Mary Lilian Medd-Hall, Dorothy Mee, Mary Alice Meehan, Helen Mees, Margaret Elinor Middleton, Grace Midwinter, Flora Madeline Miles, Florence Beatrice Minnis, Margaret Leonora Mitchell, Janet T. H. Moffat, Florine Elizabeth Moore, Edith Annie Morrison, Lavinia Rose Islet Morris, Marjorie I. Mumford, Janie Munn, Ethel Mary Murray, Vera Mabel Fackrell Mutch, Gladys Helen Allen Nash, Mary Helen Nash, Eva Nicklin, Eliza Mary Norman, Alice Mabel Nott, Lucretia Gertrude Mary Oldham, Lilian Oswald, Gwendolen Mary Owen, Nellie Owen, F. Elinor Parker, Gertrude A. Parkin, Phyllis Margaret Parkhouse, Amelia Jane Parton, Lilian M. Penbridge, Fanny Gertrude Phillips, Alice Plumb, Jennie E. Plumb, Kate Mary Prigg, Olive Mary Proctor, Edith Maud Kains, Ida R. Randall, Dorothy Mary Holditch Read, Gladys May Redgrave, Emily Reed, Catherine Annie Rees, Lucy Gale Richards, Mona Olive Ricketts, Kate Rickham Robins, May Rogers, Diana Muriel Rose, Jessie Alice Rothwell, Joyce Savage, Elsie Sawdon, Edith Ann Seaton, Louisa Sellers, Linna C. Seyfert, Martha Ann Shirley, Ethel M. Sinclair, Mabel Stuart Smith, Marion Ferguson Smith, Tom Smith, Arthur Sear, Mabel Solly, Alice Waterston Stalker, Florence Isabel Stanesby, Clarice Metcalfe Stead, Cecily Winifred Stone, Helen Rose Stuart, Mary Gove Sutherland, Dorothy Margaret Swanson, Cecile Marion Sykes, Florence Mary Ann Thatcher, Alice Cheston Thomas, Harriet Frances Mary Thomas, Christine Lucy Winifred Thompson, Gladys Augusta Thompson, Gwladys Evelyn Mary Thomson, Mabel Torrance, Amy I. Ulrich, Frances Evangeline Underwood, Eileen Valentine, Beatrice Annie Vanner, Marion Violet Brealey Venn, Elizabeth Compton Vincent, Elsie Walker, Elsie Winifred Watkinson, Eveline Grace Montague Webb, Olive Muriel West, Edith Mary Williams, Alice Williamson, Clara Wilkinson.

(For continuation, see next column.)

ROYAL ACADEMY OF MUSIC. METROPOLITAN EXAMINATION.

PIANOFORTE PLAYING.—continued.

AS PERFORMERS.—Reginald Biggers, Muriel Janet Joyce Herbert, Jennie Louise MacConnachie, Katharine Elizabeth Minnitt, John Tinkler.

EXAMINERS.—Messrs. Carlo Albanesi, Oscar Beringer, Sydney Blackston, Henry R. Evers, Walter Fitton, Thomas B. Knott, Herbert Lake, Tobias Matthey, Charles F. Reddie, Benno Schönberger, and Septimus Webbe.

IN ORGAN PLAYING.

John Alfred Copeland, Charles Edward Blyton Dobson, Robert Arnold Greir.

EXAMINERS.—Sir George C. Martin, W. J. Kipps, and Dr. H. W. Richards.

ORCHESTRAL INSTRUMENTS.

IN VIOLIN PLAYING.

AS PERFORMERS AND TEACHERS.—Elena Clarke, Irène Le Brun, Edith Eleanor Marriott, Thomas John Milne.

AS TEACHERS.—Beatrice Mary Bayly, Winifred S. Bottomley, Dorothy Kate Cavill, Ellen Louisa Hawes, Madeline Jacobi, Dorothea Riddle Muggidge, Henry Rigby, Elsa West, Mary Dorothea Wright.

IN VIOLONCELLO PLAYING.

AS A PERFORMER AND TEACHER.—Anna Margaret Izard.

AS A PERFORMER.—Violet Gertrude Withall.

IN HARP PLAYING.

AS A TEACHER.—Rita Jacobs.

IN FLUTE PLAYING.

AS A PERFORMER AND TEACHER.—Wilfred Arlom.

EXAMINERS.—Messrs. F. Corder, A. Kastner, W. Frye Parker, A. Pezze, Hans Wessely, W. E. Whitehouse, D. S. Wood, and Louis Zimmermann.

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COMPETITIONS FOR 1909.
A Silver Medal will be awarded for the best Short Anthem with Treble Solo.
A Silver Medal for the best simple setting of the Magnificat and Nunc dimittis.
A Silver Medal for the best Andante for the Organ.
A Bronze Medal for the best Kyrie.

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ORGAN.—Emily S. Rogers.

VIOLIN.—Dorothy F. Baker, Madeline L. Bezan, *Margaret Cunningham, Dorothy Curran, Irene Galloway, Dorothy Lalor, Evelyn D. Neighbour.

SINGING.—Alice M. Buchanan, Mary Kelly, *Violet Lamacroff, Lina Lenz, Lily E. E. Nicholson, Eileen O'Flaherty, *Francis O'Hanlon, Agnes M. Segrief, Theodora Shapter, May Storey, Alfred J. Timbury, Minnie F. Waugh.

* These Candidates have also passed in the Art of Teaching.

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VIOLIN.—Daisy Creswell, William P. Lowry, Margaret F. McDonald, George B. Mant, Agnes O'Keefe.

FLUTE.—Ernest A. Symons.

SINGING.—Bessie A. Fraser, Eileen Hannan, Georgina M. Payn, Annie T. Shepherd.

Total number of Candidates, 643. Total number of Passes, 408.

EXAMINERS: G. E. Bambridge; *W. S. Hambridge, Mus.B.; Henry R. Bird; *Hugh Blair, Mus.D., M.A.; *Montague Borwell; W. Creser, Mus.D.; Edward d'Erry; *A. E. Drinkwater, M.A.; *Charles Edwards; *Ernest Fowles; *D. G. Grimson; *H. A. Harding, Mus.D.; *Stanley Hawley; Joseph Holbrooke; *Miss Lucie Johnstone; *Thomas Keighley, Mus.D.; H. W. Little, Mus.D.; *A. Mistowski, Mus.B.; C. W. Pearce, Mus.D.; *H. Saint-George; J. Gordon Saunders, Mus.D.; *C. Schilsky; S. Coleridge-Taylor; John Warriner, Mus.D.

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SINGING.—Lily Carpenter, Ella Rushforth, Edith Margery Thompson.

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ORGAN.—Joseph Worsley Harrop, Zacariah Hughes.

SINGING.—Flora Alice Alderson, Catherine Kind.

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Percy Brier.

ASSOCIATE IN MUSIC.

Florrie Fetherston.

MATRICULATION.

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(For continuation, see page 79.)

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The Musical Times.

FEBRUARY 1, 1909.

MEDELSSOHN IN ENGLAND: A CENTENARY TRIBUTE.

FELIX MENDELSSOHN BARTHOLOMY:

BORN, AT HAMBURG, FEBRUARY 3, 1809;

DIED, AT LEIPZIG, NOVEMBER 4, 1847.

Mendelssohn had a deep-rooted affection for England and the English people. London and Birmingham were the scenes of his earliest, latest, and greatest triumphs. He visited these shores on ten different occasions during his brief but eventful life of thirty-eight years. 'I was never received anywhere with such universal kindness,' he writes in reference to one of these visits, 'and I made more music in those two months than I do elsewhere in two years.' Amid the glories of a Naples spring his thoughts turned to London; 'that smoky nest,' he calls it, 'is fated to be now and ever my favourite residence; my heart swells when I think of it.' In another letter, also written during his sojourn in the sunny south—from Rome, to his friend Attwood—he says, 'I feel the strongest desire to hear again of the friends to whom I owe that delightful term of my residence in that country.' What more fitting, therefore, than that the 'Centenary tribute' of this journal should take the form of 'a little talk' on the revered composer's visits to the land he loved so dearly? The story has before been told, but it will bear re-telling; and if the manner of setting it forth be in any way inadequate, the matter thereof is full of truth and beauty.

Bright-natured, highly-gifted, handsome, and a perfect gentleman, Felix Mendelssohn was received with open arms by musicians, both professional and amateur, when he first visited England in the year 1829. He was then in his twenty-first year, and he brought with him a disposition which, like his christian name, was felicitous in the highest degree. If an omen counts for anything that is good, the steamer which brought him across the North Sea supplied it, for was not the vessel named the 'Attwood'? And did not the genial organist of St. Paul's Cathedral—'dear old Attwood,' as Mendelssohn affectionately calls

him—become one of the voyager's most attached friends? Ignaz Moscheles found for his young friend and former pupil lodgings over the shop of one Heinke, an ironmonger in Great Portland Street. The house (No. 79, formerly 103, and demolished in 1904) stood at the north corner of Riding-house Street, and nearly opposite the orchestra entrance of Queen's Hall. Both Great Portland Street and Heinke have an additional interest, because Weber died in Sir George Smart's house (also no longer existing) in that thoroughfare, and Mendelssohn's landlord was hurriedly fetched on that eventful June morning in 1826 to force open the door of Weber's bedroom, only to find that during the night it had become the chamber of death.

Although absorbed in his music-makings, with two grand pianofortes in his sitting room, and a dumb keyboard on which, while sitting up in bed, he used to practise, Felix found satisfaction in the culinary art. Mrs. Heinke was a capital cook who concocted tasty dishes for her easily-pleased



The house at Denmark Hill, London, where Mendelssohn stayed in 1842 and composed his 'Spring Song' (so called), No. 30 of the 'Songs without Words,' and where he wrote the 'Bärentanz' reproduced as one of our special supplements.

(From a photograph taken by Miss Hilda Bencke, and reproduced by her kind permission.)

young lodger. Bread-and-butter pudding was one of her specialities, and Mendelssohn requested that a supply of that toothsome dish (cold) should be kept in his cupboard, so that on his return

from some late concert or function he could help himself to the appetising delicacy. On one occasion, after he and two friends had fared sumptuously at 'a highly diplomatic dinner-party' given by the Prussian Ambassador, at which they had their 'fill of fashionable dishes, sayings and doings,' the jovial trio came upon 'a very enticing sausage-shop in which "German Sausages, Twopence each," were laid out for show' (we quote Mendelssohn's own words). 'We then turned into a quieter street—Great Portland Street—and there consumed our purchases, Rosen and I being hardly able, for laughing, to join in the three-part songs, of which Mühlenfelds would sing the bass.'

Monday, May 25, 1829, was a red-letter day in the history of the Philharmonic Society, and in the career of Mendelssohn, as on that date he made his first public appearance before an English audience. The Philharmonic concerts were then held at the Argyll Rooms (destroyed by fire in 1830), which stood at the corner of Little Argyll Street—not Argyll Place, as stated in a well-known book of reference—on the site now occupied by No. 246, Regent Street. Mendelssohn's statement that 'old John Cramer led me to the piano as if I were a young lady' has been misconstrued into that he (Mendelssohn) conducted (so called), according to the custom of the time, 'at the pianoforte,' and that he did not use a baton. Such, however, was not the case. To quote from his letter dated 'London, May 26, 1829': 'I mounted the orchestra and pulled out my white stick, which I have had made on purpose (the maker mistook me for an Alderman, and would insist upon decorating it with a crown).' From this it is obvious that batons could not be purchased in London at that time, or Mendelssohn would not have needed a 'white stick' to be specially manufactured for him. What must the band have thought of the crown at the tip of the stick! He conducted his C minor Symphony, in which he had discreetly replaced the *Minuet* and *Trio* by an orchestral version of the *Scherzo* from his Octett. The autographs of the full-score of the symphony (Op. 11)—dated 'March 31, 1824,' and inscribed 'Sinfonia xiii. in C'—and the *Scherzo* (still unpublished) are among the treasures of the Philharmonic Society's library. The *Scherzo* was encored, much against his wish. He dedicated the Symphony to the Philharmonic Society, and they on their part elected him an honorary member; as Sir George Grove says: 'It was thus an English body which gave him his first recognition as a composer.'

In a charming letter, overflowing with gaiety and good-humour, he records his wonderful get-up when he appeared at a morning concert on May 30, also at the Argyll Rooms, on which occasion he played Weber's Concertstück. His habiliments, worthy of a fashion-book, were 'Very long white

trousers, brown silk waistcoat, black necktie, and blue dress coat'! But the letter supplying the above information is so characteristic of his light-heartedness during this, his first visit to London, that a further extract must be made. After describing his concert costume, he goes on to say:

When I mounted the orchestra and found it quite filled with ladies who had not been able to find a place in the room, and when I saw the room fuller than it had ever been, so many gay ladies' bonnets, and the fearful heat, and the unknown instrument, a panic came over me, and up to the moment when I went on I felt exceedingly nervous, I think even feverish. But as the gay bonnets gave me a nice reception, and applauded when I came in, as they were very attentive and quiet (which with this talkative public is a rare thing), and as I found the instrument very excellent and of a light touch, I lost all my timidity and became quite comfortable.

I was highly amused to see the bonnets agitated at every little cadenza, which to me and many critics brought to mind the simile of the wind and the tulip-bed. I also noticed that some ladies seated in the orchestra were very handsome, and that Sir George Smart, on whom I cast a feeling glance, took a pinch of snuff. It went pretty well, and they applauded greatly when it was over. *The Times*, which I read over my tea in the morning, has also bestowed much praise on me.

I was immensely pleased to find that the public here are good to me, and like me, and that I owe a great many more acquaintances to my music than to my letters of introduction, which really were powerful and numerous enough.

At a concert given by Drouet, the flautist, on Midsummer Night, Mendelssohn conducted his 'Midsummer Night's Dream' overture, probably the second public performance of this fairylike work, one that owed its conception to our own Shakespeare.

The three months—April to July—which Mendelssohn spent in this 'smoky nest' passed all too quickly in a round of music-makings and social engagements. He visited the House of Commons and the picture galleries, and made the acquaintance of the Duke of Wellington and Sir Robert Peel. 'The charm of his manner and his entire simplicity took people captive,' says Grove. No wonder that Society claimed him as a 'lion' of the season. He attended balls at Devonshire House and Lansdowne House, and went to so many parties that the good folks at home thought he would give up music for Society and thereby become a drawing-room ornament.

At the end of the London season he, with his friend Karl Klingemann as travelling companion, started on a tour in England, Scotland and Wales. Proceeding along the Great North Road—there were no railways then—they halted at York and Durham, as Mendelssohn's sketch-book shows. (See the facsimile of his sketch of Durham Cathedral opposite.) Arriving at Edinburgh on a Sunday, they found much to interest them in that beautiful city—the Castle, 'like a bird's nest on a cliff,' as Mendelssohn describes it, Arthur's Seat, the mountains in 'the blue distance,' the 'great blue sea,' and so on. 'Why need I describe it?' he says, 'When God Himself takes to panorama-painting, it turns out strangely beautiful.'

* This numbering is explained by the fact that, in his youth, Mendelssohn had previously composed twelve other symphonies, still in manuscript; that in C minor, played at the Philharmonic concert in question, is now however known as No. 1.



DURHAM CATHEDRAL.

FACSIMILE OF A PENCIL SKETCH MADE BY MENDELSSOHN DURING HIS FIRST VISIT TO ENGLAND. ORIGINAL SIZE 11 x 8 INCHES.
Reproduced by kind permission of his grand-daughter, Miss Margaret Bynoe.

In a highly descriptive letter he refers to the 'many Highlanders in costume [the kilt, of course], victoriously leading their sweethearts in their Sunday attire, and casting magnificent and important glances over the world. They have long red beards, tartan plaids, bonnets and feathers, and naked knees, and, carrying their bagpipes in their hands, they passed quietly along by the half-ruined grey castle [Holyrood] in the meadow.' Of more importance, however, is the fact that, amid the ruins of the chapel of Holyrood, Mendelssohn received the first inspiration of the Scotch Symphony. 'I believe I found to-day, in that old chapel, the beginning of my Scotch Symphony,' and he wrote down the first sixteen bars with the date 'Edinburgh, 30th July, 1829. *Abends.*'

Further creative results of the Scotch tour were the Hebrides overture and the *Fantasie in F sharp minor*, 'Sonate Ecosaise,' for pianoforte (Op. 28). The travellers took Liverpool on their way south, where they boarded a new American liner, and finding a Broadwood pianoforte in the saloon, Felix played the first movement of his sister Fanny's Easter-Sonata, whatever that may have been. A projected crossing to Ireland had to be abandoned at Holyhead by reason of the dreadful weather. 'Yesterday was a good day,' he records, 'for I was only wet through three times.' From Chester he made his way to the house of Mr. John Taylor, a relative of the Gresham Professor, at Coed-du, near Holywell. There he composed the three little pianoforte pieces published as Op. 16 and respectively dedicated to the three young ladies of the house. These three pieces were suggested by the pleasant experiences of that Welsh visit—No. 1, 'Andante and Allegro,' by a bunch of carnations and roses (the arpeggios being a reminder of the sweet scent of the flowers rising up); No. 2, the *Capriccio in E minor*, by the pretty creeping plant (*Eacremocarpus*) growing outside the house; and No. 3, the *Rivulet*, by the stream which to this day lazily runs its course close to Coed-du.

On his return to London he met with a carriage accident which laid him up for two months at 35, Bury Street, St. James's, nearly opposite to where Haydn once lodged. The kindness and devotion of his London friends during this tedious illness greatly touched him. 'You cannot think how kind the people are to me,' he wrote to his family. Mrs. Heinke, his former landlady, sent him a cake, the first-fruits of her new oven, and a hamper came from Attwood, in which were splendid flowers, 'smelling deliciously round my fireside,' he says. 'Under the flowers lay a large pheasant, under the pheasant a quantity of apples for pies, &c.' No wonder that he was in danger of being over-fed! As soon as he could be moved he took a drive, and even found London 'indescribably beautiful' on a November day. It is impossible to convey an idea of the delightful time he spent under the hospitable roof of 'dear old Mr. Attwood'

(as he calls him) at Norwood, where the St. Paul's organist then lived in a small house on Beulah Hill. Attwood's milk-white donkey—one of the most distinguished donkeys that ever ate thistles (but he lives entirely on corn)—his three dogs, the genial company of the host and his family, all contributed to a speedy convalescence. That Mendelssohn dedicated his three Preludes and fugues for the organ to Attwood 'with reverence and gratitude' (*mit Verehrung und Dankbarkeit*) is not to be wondered at, for the old organist typified the kindness which was showered upon the gifted musician during the seven months of his first visit to this country.

The eventful Swiss and Italian journey separated Mendelssohn's first and second visits to England. He came again in 1832, dividing his time between Attwood's Norwood villa and the old lodgings at Great Portland Street. He conducted his Hebrides overture (then in MS.) at the Philharmonic Concert of May 14, and at the two following concerts he played his Pianoforte concerto in G minor (also in MS.), a repetition performance until then unheard of in the annals of that Society. He played the organ in St. Paul's Cathedral, and published (with Novello) the first book of his 'Songs without words.' He presented the score of his Hebrides overture to the Philharmonic Society (which, however, does not appear to be in the Society's library), 'as a sign of my deep and heartfelt gratitude for the indulgence and kindness they have shown me during my second visit to this country.'

Twice during the following year (1833) did Mendelssohn visit England. On the second occasion he brought his father with him, but the old gentleman failed to look upon London through the same rose-coloured spectacles as did his impressionable son. They both stayed at the Great Portland Street lodgings. One of their excursions was a journey to Portsmouth in order to see Nelson's ship the 'Victory.' While getting into the coach Mendelssohn *père* grazed his leg, with the result that he had to lay up—indeed, his condition was serious. But largely through the attention of Felix—who nursed his father with the tenderness of a woman and the devotion of a son—he recovered his wonted health. On May 13, Felix conducted his Italian symphony for the first time at the Philharmonic concerts, and played Mozart's D minor Pianoforte concerto, and at the concert of June 10 the Trumpet overture was performed. As on a former visit, he played the organ at St. Paul's, the cathedral being empty and Klingemann and others blowing the bellows. An extempore Introduction and Fugue; Attwood's Coronation Anthem, four hands, played with the composer; and three pieces of Bach's, formed this interesting recital programme.

During these two visits in 1833, as indeed on other similar occasions, he saw much of his devoted friends Mr. and Mrs. Moscheles. And this year the tie was strengthened by the birth of a son to Moscheles, to whom Mendelssohn stood

* For further details see Sir George Grove's analysis of the Scotch Symphony, *The Musical Times*, October and November, 1904.



MENDELSSOHN'S STUDY.

FROM A WATER-COLOUR MADE BY HIS SON, FELIX MOSCHELES (ÆTAT 14), A FEW DAYS AFTER THE COMPOSER'S DEATH.
ORIGINAL SIZE 13 X 10 INCHES.

Reproduced by kind permission of the artist, Mr. Felix Moscheles.

godfather. Mr. Felix Moscheles, the godchild referred to, has very kindly allowed some of his interesting mementoes of Mendelssohn to be reproduced in facsimile specially for this Centenary article. One (on p. 88) is a printed invitation-card which Mendelssohn ingeniously filled in otherwise than in the orthodox manner. Accompanying a copy of a Bach fugue, transcribed for Moscheles, Mendelssohn sent a note in which he is supposed to hold the pen for some inmates of the Zoological Gardens, which the two friends had visited in the afternoon (see the facsimile opposite). No less humorous, with its reference to House of Commons procedure, is the following invitation sent to Mrs. Moscheles :

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Conversazione German and English in which will be
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Mr. Dessallers celebrated song on blue paper,
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by the whole of the German Chorusenseses.

THE DUET

as performed with unbounded applause
adjourned at 5 o'clock
to sit again, to-morrow in Committee.

It will be remembered that in 1832 Novello published Mendelssohn's first book of 'Songs without words.' The pieces were originally named 'Six songs for the pianoforte alone,' but were issued as 'Original Melodies for the Pianoforte' and as 'Author's property.' The sale was very slow—only 114 copies during the first four years! That Mendelssohn himself had some fears as to the commercial value of his half-dozen pieces is shown by the following punning letter which he wrote to Moscheles at this time :

London, in my Club, May 16, 1833.

This morning I forgot to mention, my dear Moscheles, what I have often intended asking and have as often forgotten—how matters stand in reference to that publication of mine, and whether there has been any practical result. I have an appointment with V. Novello to-morrow morning; and if he has only sixpence to give me as my share, I would rather not broach the subject. So please leave word at my house whether you think I should mention the matter, or whether it had better rest in eternal oblivion. I return home to-morrow at eleven o'clock to know which way you decide. The saying is: 'Merit has its crown,' so I scarcely expect I shall get as much as half-a-crown. Yours,

F. MENDELSSOHN.

A little-known incident of this visit is thus recorded in the *Morning Post*, of May 16, 1833.

PAGANINI. It has been frequently said that this extraordinary performer could not take part in a quartet with any

effect. This is far from being correct. At a soirée given by Dr. Billing the other evening, Paganini, Mendelssohn, and Lindley performed a trio for viola, guitar, and violoncello (composed by Paganini), Mendelssohn playing the guitar part on the pianoforte, adding a bass, in a most ingenious manner.

Dr. Billing was a distinguished medical man well known in musical circles.

The fifth visit, in 1837, was the fulfilment of his engagement to conduct 'St. Paul' at the Birmingham festival (first performed in England at the Liverpool festival, see p. 95). At his instigation the duet and chorus 'My Saviour Jesus now is taken,' from Bach's 'St. Matthew Passion,' was performed on that occasion. This was probably the first time any portion of that great work was heard in England. And here it may be stated that the chorus parts of the Passion used by Mendelssohn at the revival of the oratorio in 1829 (at Berlin), were sent here for the first complete performance—by the Bach Society in 1854—and are now in the possession of Messrs. Novello. These parts—in manuscript, of course—are specially interesting, as they contain certain annotations in Mendelssohn's own hand.

To return to the fifth English visit. Before leaving London for Birmingham, Mendelssohn played the organ at St. Paul's and at Christ Church, Newgate Street. The first-named performance was recorded in the *Standard* of September 11, 1837, in the following words :

M. MENDELSSOHN.—Yesterday this celebrated composer took the organ at St. Paul's after the evening service. The fact had been freely circulated, and the presence of many of the profession too well and plainly showed how much his organ performance had become a matter of interest. He played one movement after the other in the finest style imaginable, and Bach and his splendid genius never shone to greater advantage. The audience remained, and the attendants of the Cathedral became astonished and vexed at so "untoward an event." It was plain Mendelssohn could not "play the folks out." At length the verger and bellows-blower mutually agreed to run away, and whilst Mendelssohn was executing Bach's fine fugue in A minor the further performance was closed by the blower locking up his bellows and walking off. The composer bore the accident (*sic*) with great good humour, saying "Never mind, it can't be helped." He has undertaken to perform on the large organ in Christ Church, Newgate-street, on Tuesday, at one o'clock. As this instrument is the largest in the metropolis, and possesses a swell superior to the York or Birmingham organ, his performance is looked forward to with great delight.

At Christ Church, Newgate Street, Mendelssohn played Bach's great A minor Fugue and the Toccata in D minor. Not the least interested listener on that occasion was that arch-disciple of Bach, the septuagenarian Samuel Wesley. Wesley supplied Mendelssohn with a fugue subject, to which the player added another, inverting it and working it out 'with a power and ease that astonished all the auditors.' Then old Wesley was prevailed upon to play. It was literally his *Nunc dimittis*. He never left his house again, and died on October 11, a month later.

The visit of 1840—to conduct the 'Hymn of Praise' at the Birmingham festival—was of brief

duration. He played the organ at St. Peter's, Cornhill, on his return to town, his pieces including Bach's noble Prelude and Fugue in E minor, his own in C minor, and Bach's 'Passacaglia.' The keyboards on which he played are still preserved in the vestry of the church, together with a few bars of the Passacaglia which he wrote as a memento

One of the pleasantest visits was the seventh, in the spring of 1842, when he brought his wife, who made her first acquaintance with this country. They stayed for six weeks with Frau Mendelssohn's relatives, the Beneckes, at Denmark Hill, Camberwell. The house has since been demolished, but its site and charming grounds

Zoological Gardens.
Aug. 9
1833

Sir! Sir! Sir!

You wou-on-on-ed have
a copy of this Fu-u-gue,
he-ceere we copied it out
for youuuuuuuuuuuu!
Yoursur obed^t Servants

The grisly Bear,
& the
~~Amma~~ Lion
The Wapiti Deer
and
Several young monkeys

FACSIMILE OF A HUMOROUS LETTER ADDRESSED TO IGNAZ MOSCHELES. WRITTEN BY MENDELSSOHN ON BEHALF OF CERTAIN OCCUPANTS OF THE ZOOLOGICAL GARDENS.

Reproduced by kind permission of Mr. Felix Moscheles.

of his visit. On his return to Germany he was accompanied by Chorley, of the *Athenæum*, and Moscheles. This journey suggested the humorous sketch, by Mendelssohn, which, by the kindness of Mr. Felix Moscheles, we are enabled to reproduce on p. 89, with a description of its ingenious and amusing conception.

have happily been absorbed in Ruskin Park. From a series of excellent photographs of the house and its sylvan surroundings, taken by Miss Hilda Benecke, we are enabled through her kind permission to reproduce one of her pictures, showing the place where Mendelssohn passed some of the happiest days of his life.

Devoted to children, nothing gave him greater pleasure than to romp with the Benecke boys and girls, who, in the years of their maturity, still retain the most delightful recollections of that happy period of their childhood. At Denmark Hill, Mendelssohn composed the well-known 'Spring song,' No. 30 of the 'Songs without words,' the autograph being dated 'June 1, 1842.' The peculiar form of the piece—the staccato notes in the bass and treble—is due to the Benecke children, who, while their composer-friend was playing the piece, persistently withdrew his hands from the pianoforte, because the elder members of the house party had gone to Windsor for the day, and they regarded him as their particular property. Consequently the children wanted him to play, not the pianoforte, but games with them in the garden. It was for the

ordinary applause and enthusiasm,' on June 13, played his D minor Pianoforte concerto on the 27th, and conducted his Hebrides overture; and the directors wound up their season by giving him a fish dinner at Greenwich, 'with whitebait and speeches.' Not the least interesting and memorable event during the sojourn at Denmark Hill were his two visits to Queen Victoria and the Prince Consort at Buckingham Palace. The first of these he graphically and charmingly described in a long letter to his mother. With beauty of voice and musicianly feeling the Queen sang some of his own songs to his own pianoforte accompaniment. He and the Prince played on the organ, now preserved in Sir Walter Parratt's room at the Palace. 'I begged that the Prince would play me something,' he says, 'and he played a chorale by heart, with the pedals, so charmingly and clearly and correctly

On Mr. Felix Mendelssohn Bartholdy's

REQUEST THE PLEASURE OF

having a printed card has been done to him by Mrs. Moscheles, and as he prefers music and Mrs. Moscheles'

COMPANY TO TEA & CAKES

he has the honour to accept Mrs. Moscheles' kind invitation

An answer will oblige him by no means, as he would be extremely in case the party should be postponed. He hopes, this card, sold by H. Richards as G. Portland St., no. 17 was, will be accepted by Mrs. Moscheles

FACSIMILE OF A CARD OF INVITATION AMUSINGLY METAMORPHOSISED BY
MENDELSSOHN DURING ONE OF HIS VISITS TO LONDON.

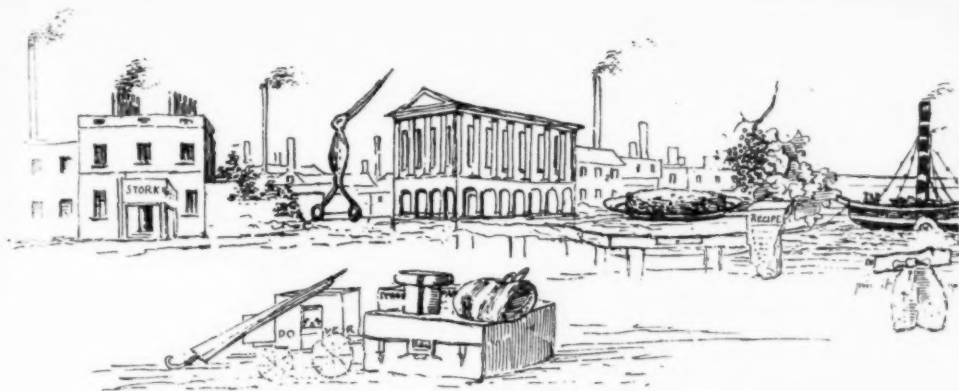
Reproduced by kind permission of Mr. Felix Moscheles.

Benecke children that he composed the 'Kinderstücke' (Op. 72). Although they are known as 'Christmas pieces' in England, they were written, in the children's albums, during the summer days of 1842 and at Denmark Hill. As an instance of his irrepressible spirits and love of the children, we reproduce, as one of our special supplements, a facsimile of a 'Barentanz' which he wrote in the album of Miss Benecke, by whose very kind permission we are enabled to give our readers this extremely humorous and hitherto unknown composition of Mendelssohn's. 'Peter Meffert' was a nickname he gave himself, and he, like the children, was also a 'gooseberry-eater' in the Beneckes' garden.

At the Philharmonic Society's concerts he conducted his Scotch Symphony, 'amid extra-

that it would have done credit to any professional, and the Queen sat by him and listened and looked pleased.' The Queen accepted the dedication of his 'Scotch Symphony,' and after she had left the room the Prince said, 'She begs you will accept this little present as a remembrance,' and handed him 'a little case containing a beautiful ring,' on which was engraved 'V.R. 1842.'

As on a former visit, he delighted not a few English organists by his organ performance at St. Peter's, Cornhill, and Christ Church, Newgate Street. At a concert consisting mainly of English anthems, given by the Sacred Harmonic Society, he played on the organ the 'St. Anne's' fugue (with the prelude) and an extemporaneous introduction and variations on the 'Harmonious Blacksmith,' ending with a fugue on the theme.



for Friedrich Schlegel's album
London Jan. 25. 1840
F. Mendelssohn

FACSIMILE OF A PEN-AND-INK SKETCH MADE BY MENDELSSOHN FOR THE ALBUM OF MRS. MOSCHELES AFTER THE FIRST PERFORMANCE IN ENGLAND OF THE 'HYMN OF PRAISE,' AT BIRMINGHAM, IN 1840.

ORIGINAL SIZE, 10 X 6 INCHES.

Reproduced by kind permission of Mr. Felix Moscheles.

On the left is the Stork Hotel, where Mendelssohn and his friends Chorley and Moscheles stayed at Birmingham. A pair of scissors, which Mendelssohn bought as a present for Mrs. Moscheles, is seen stalking along to the Town Hall, of festival memories. Then a bread-and-butter pudding, his favourite dish, the recipe for which he is taking home. Under the steamer which is to convey him across the Channel is his necktie, which he never could manage to adjust, till Mrs. Moscheles said 'Pin it up' (the pin is duly shown). The mail-coach, with 'Dover' on the side, and luggage speak for themselves, and Moscheles's umbrella, which Mendelssohn had unfortunately lost, is a conspicuous feature in the foreground.

The remaining three visits must be briefly noticed. In 1844 he conducted the last six concerts of the Philharmonic Society, and his 'St. Paul,' at the Sacred Harmonic Society. He brought with him Schubert's great Symphony in C, but the Philharmonic band treated that glorious work with such coldness—'not to say insultingly'—that it was withdrawn from performance, much to Mendelssohn's annoyance. He introduced Bach's Suite in D, Beethoven's 'Leonora' overture No. 1, and 'Ruins of Athens' music, Schubert's 'Fierrabras' overture, and his own music to the 'Midsummer Night's Dream' (complete), including the Wedding March.

The 'Elijah' year, 1846, saw him again in England for the production of his great oratorio at the Birmingham musical festival. The story of that great event in his life is too well-known to need re-telling. In the following spring he paid his tenth and last visit to England. He conducted four performances of the revised version of 'Elijah' at the Sacred Harmonic Society, in addition to performances at Birmingham and Manchester. He also conducted at the Philharmonic and played, with wonderful fire and poetic insight, Beethoven's G major Pianoforte concerto—his old *cheval de bataille*, as he called it—Queen Victoria and Jenny Lind being among the enthusiastic audience.

One of his latest calls—perhaps the last—was to take leave of the Queen and Prince Consort, when the Queen and Mendelssohn discussed, in the nursery of the Palace, their respective children—our present King, then aged five, being one of those who doubtless attracted the attention of the distinguished composer. He left London on May 8, worn out with mental and physical fatigue. Within six months the music-loving soul of Felix Mendelssohn was calmed in death.

In this 'Centenary tribute' an endeavour has been made to present the personality of the man rather than set forth the claims of the musician. Mention must, however, be made of Mendelssohn's versatility as a composer—a versatility unapproached by any other creative musician of the first rank. Except opera—and he had made an attempt at that—there flowed from his pen oratorios, psalms, anthems, cantatas, incidental music to plays, part-songs, and songs; symphonies, overtures, concertos (pianoforte and violin), and chamber music. It need scarcely be said that the affection which he had for our country has been reciprocated by the British people during all the long years, now eighty, since he first visited these shores. In the concert-room, the church, and especially the home, his music has given untold delight to those who have listened to, or have taken part in its performance.

To this our favoured land he owed his Scotch symphony, Hebrides overture, organ sonatas (suggested to him by the leading English organists of the day). Had it not been for the Birmingham Festival of 1846, and considering Mendelssohn's early death, it is probable that the oratorio of 'Elijah' would never have been written.

What is the conclusion of the whole matter? The question shall be answered in the words of Holy Writ: 'He being dead yet speaketh'; and 'Finally, brethren, whatsoever things are true, whatsoever things are honest, whatsoever things are just, whatsoever things are pure, whatsoever things are lovely, whatsoever things are of good report; if there be any virtue, and if there be any praise, think on these things.'

Occasional Notes.

Sir Frederick Bridge, as chairman of the Board of Trinity College (London), gave the students some wise counsel when addressing them, on January 19, at the opening of the new session. 'Personal effort, a real devotion to study, is the main thing. You must remember the words of Solomon, "Seest thou a man diligent in his business, he shall stand before kings; he shall not stand before mean men." 'I read that text as a young man,' added Sir Frederick, 'and it has stuck to me ever since.' After advising his hearers what to study, the speaker said: 'If you are to succeed in your profession you must devote all your energies to it, like a man. I say "like a man," because do not let it make you become an æsthetic, long-haired prig. Do not let your hair grow too long. Shakespeare knew of this failing in connection with musicians and artists for when in "Twelfth Night" Sir Andrew Aguecheek exclaims: "Oh, had I but followed the arts!" Sir Toby Belch replies, "Then hadst thou had an excellent head of hair." Let me advise you not to blossom out into some abnormal kind of German dress. I do not like to see neckties with true-lovers' knots and long ends. People who fall into these vulgar errors are looked upon as common fiddlers. Dress like reasonable human beings, and not as if you were qualifying for the madhouse.'

The apathy of municipal authorities, both in their individual and corporate capacities, in regard to musical matters, is often a cause of regret, and complaint is more than justified. In many Town Councils, any proposal to vote a sum of money towards the musical education of the people would come with almost an earthquake shock to the Corporation Fathers, who would immediately decree that the proposal should 'lie on the table.' But that it is possible for the Mayor of a town to do something on his own initiative in the way of spreading a love of good music among the people was proved at St. Alban's on January 14, when, at the invitation of the Mayor (Councillor Faulkner, J.P.), and at his entire expense, an audience of 2,500 working people assembled in the Drill Hall to listen to a performance of Handel's 'Messiah,' given by the St. Alban's Philharmonic Society assisted by other local musicians. The soloists were Miss Marion Perrott, Miss Maud Wright (a St. Alban's lady), Mr. Samuel Masters and Mr. Samuel Heath, and the chorus and orchestra, conducted by Mr. William Burt, numbered 250 members. The concert gave great satisfaction to the

audience, on whose behalf the Mayor was cordially thanked during the interval. So highly was the generosity of the Mayor appreciated, that hundreds of would-be listeners had to be turned from the doors through want of room.

A 'Grand Mass in G' by Mendelssohn! Who has heard, or heard of, this composition? One may look for it in vain in the thematic catalogue of the master's works, and it is certainly not in the MS. thematic catalogue of the unpublished compositions. What then can this 'Grand Mass' be? Simply a concoction 'for two sopranos, tenor, bass and chorus, selected from the works of Felix Mendelssohn Bartholdy, and adapted for the use of the Catholic Church by M. H. Cross, organist of the cathedral of St. Peter & Paul, Philad.' as the title-page informs us. The 'Grand Mass' begins thus:

KYRIE ELEISON.

No. 1.
CHORUS.

Allegro moderato. ♩ = 96.

The remaining eleven movements are as follows:

- | | | |
|-----------------------------|---|--|
| <i>Gloria</i> | - | The gods themselves are mortals (St. Paul) in B flat, not C. |
| <i>Domine Deus</i> | - | Happy and blest are they (St. Paul). |
| <i>Quoniam tu solus</i> | - | Praise the Lord with lute and harp (Hymn of Praise). |
| <i>Credo</i> | - | For He shall give His angels (Elijah). |
| <i>Et incarnatus</i> | - | I waited for the Lord (Hymn of Praise). |
| <i>Et resurrexit</i> | - | Be not afraid (Elijah). |
| <i>Cujus regni</i> | - | Lift thine eyes (Elijah). |
| <i>Et unam sanctam</i> | - | Be not afraid (repeated). |
| <i>Sanctus and Hosanna</i> | - | Sleepers, wake! (St. Paul). |
| <i>Benedictus qui venit</i> | - | Cast thy burden (Elijah). |
| <i>Agnus Dei</i> | - | Hear my prayer (much altered and compressed). |

This 'Grand Mass' is a most abominable piece of 'tinkering.' How cross Mendelssohn would have been with Mr. Cross.

After more than a hundred years of oblivion, the old concert-room forming part of No. 41, Brewer Street, Regent Street, is once more to be used for entertainments. Formerly known as Hickford's Great Room, and from 1739 till 1790 or rather later one of the fashionable resorts of London, the room was prominent in the musical history of the 18th century from the numerous concerts of importance that took place within its walls, for did not little Mozart and his sister give a concert there in 1765, just before leaving England? The room has now been taken by the English Drama Society, who intend using it for theatrical performances. They opened their season on January 14 with the 'Nativity Plays' from the old Chester Mysteries. The room has been re-named the 'Fortune Playhouse,' an Elizabethan title which, however interesting in itself, is not very appropriate to a concert-room of a so much later date, and it is a pity the old name should not have been retained. Though capable of seating only two hundred people, the room is an ideal place for chamber-music concerts, and it is to be hoped that, having again become a place of entertainment, it may ultimately be restored to its original use. An article on Hickford's Room appeared in our issues of September and October, 1906.

The recently published *Register zum deutschen Bühnenspielfplan*, giving a list of all performances that took place on German stages between September 1, 1907, and August 31, 1908, is an interesting publication. From its pages we learn that Bizet's 'Carmen' was performed more frequently than any other opera or music-drama, German or foreign, viz., 479 times. It causes real surprise to read that Eugene d'Albert's 'Tiefand' comes next with 463 performances, of which no fewer than 114 stand to the credit of the Komische Oper of Berlin. Wagner's works fared better than ever—395 performances of 'Lohengrin' as compared with 333 in the previous twelvemonth. 'Rienzi' was heard 46 times. 'The Flying Dutchman' 241, 'Tannhäuser' 332, 'Tristan' 112, 'Meistersinger' 183, 'Rheingold' 127, 'Walküre' 209, 'Siegfried' 157, and 'Götterdämmerung' 134 times. Among more recent works Richard Strauss's 'Salome' obtained 217 performances, Humperdinck's 'Hänsel and Gretel' 136, W. Kienzl's 'Evangelimann' 110, Goldmark's 'Queen of Sheba' 35, Heinrich Zöllner's 'Sunken Bell' 34, and Götz's 'Zierpuppen' 22. Of Italian composers, Mascagni is still first with 246 performances of his 'Cavalleria Rusticana'; and of French masters Ambroise Thomas's 'Mignon'—which delighted German-speaking audiences—was given 296 times, and Gounod's 'Faust' 221 times, that is to say, more than either 'Tristan' or 'Meistersinger.' As usual, Eugene d'Albert is counted in the *Register* as a 'German composer,' otherwise Britishers might feel some pride in the fact that one of their fellow-countrymen has done so well with a work which his native land has so far ignored!

Messrs. G. Ricordi & Co., of Milan, have issued an interesting booklet in commemoration of the foundation of their famous business one hundred years ago. Bearing the title 'Ars et labor: 1808-1908,' this attractive publication, beautifully illustrated on each of its 196 pages, tells the story of the Ricordi house and the important influence it has exercised on the art of music, especially in Italy. Congratulations to Messrs. Ricordi upon their long and honourable career of artistic enterprise and business success.

An exceedingly amusing anecdote is contained in the recently-published biography of Brahms, by our esteemed Vienna correspondent, Herr Richard von Perger. The incident, new to English readers, gives a delightful impression of Brahms's good nature. 'One stormy winter's night,' says Herr von Perger, 'Brahms and the charming and kindhearted pianist, Epstein, are hurrying home after a musical evening at Professor Billroth's, the famous surgeon and intimate friend of the master. Their way takes them through the narrow streets of the Vienna Altstadt. But stop! There, near the wall, lies the figure of a respectably dressed man. Sleet and rain are beating into his pale face; what more natural for the two friends than to offer help! "Where do you live?" inquires Master Johannes. From between the bloodless lips comes, after sundry attempts, the name of a distant street. To work then! The stout composer and the slim pianist take the man under their arms, and with many a stumble and struggle onward they march through storm and wet towards the suburb. At last the goal is reached. The friends learn that their charge lives on the fourth floor! "For heaven's sake, come along then," commands Brahms, who by this time is panting with exhaustion.

Laboriously, step by step, they climb the stairs. Suddenly, before they reach the landing, there appears a creature, fury-like in its long, dishevelled hair and disorderly night-attire. Her left hand holds a candle, her right a broom. "Aha! so you are the charming fellows who lead my husband to drink and spend the nights in the saloons with him! Are you not ashamed of yourselves?" she thunders at the astonished Samaritans. "Just wait a moment, I'll give it to you." Threateningly the broom is uplifted, and a perfect hail of injuries beats down upon the friends. To this fearful *cantus firmus* even a Brahms finds no counterpoint. He takes to flight in a wild *prestissimo*; the pianist does likewise, and develops in his legs an agility little inferior to that of his fingers. Breathless, but shaking with laughter, the two friends reach the street. A church clock near by thunders out a mighty "one." Master Johannes puts his hand leisurely into his breast-pocket for a cigar, and says with a good-natured smile: "Well, my dear Epstein, now we will go and see where we can drink a cup of coffee in peace."

A clergyman, in announcing the compilation of a hymnal that shall 'wipe out the stigma on ecclesiastical music,' says that his 'book will contain no hymns whatever but tunes alone—in various metres, and by different composers.' It is satisfactory to learn that the monotony of all the tunes being in the same metre will be avoided.

In days gone by the Editor of the *Musical World* adopted a somewhat hilarious method in dealing with 'Answers to correspondents.' For example, he replied to one 'J. H. Gimblett' in the words 'Ha! ha! ha!' Perhaps the Editor regarded Mr. Gimblett as a bore.

According to a provincial newspaper, the music to be sung at a certain church on the first Sunday after Epiphany included the following:

Heathcote in B Dimmittis (Barnby in E); anthem, 'Behold a flat'; Magnificat (Macfarren in A); Nunc Virgin; O thou that tellest good tidings to Zion (G. F. Handel).

As tenor soloist in the first performance of Mendelssohn's 'St. Paul' in England (to which reference is made on p. 95), John Braham was engaged. There seemed to be some doubt, however, whether that eminent artist would be able to sing 'Be thou faithful unto death' and the other solos assigned to him. Why? Because he was ill. Furthermore, according to a note made by Sir George Smart, the festival conductor, in his 'private' word-book, 'Dr. Brandreth took 60 oz. of his blood.' Poor poorly Mr. Braham!

The treatment of Mr. Braham's indisposition was not the only curious incident at the Liverpool festival of 1836. It appears that the behaviour of two of the leading lady vocalists was not above reproach, as we read in the *Liverpool Journal* that:

Madame Caradori had little to do, and that little she did carelessly. She was the *nominal*, and Mrs. Wood the *actual* Prima Donna of the festival. Her inattention was remarkable: one-half the time she was forcing Mrs. Knyvett to chat with her, and they diversified this by the pleasing amusement of comparing the size of their respective hands, and examining the texture of their cambric handkerchiefs! This, during the performance of a sacred oratorio, was 'too bad.'

No one can deny that this criticism is outspoken. As a final political-critical word on the festival arrangements in regard to the Press, the writer says:

We cannot conclude our critique upon the performances of the week, without animadverting, in terms of strong disapprobation, not merely upon the refusal of the Committee to supply the free admissions to the Press, to which they are entitled as matter of custom and right, but for their discourtesy in not allowing suitable accommodation even when the tickets were *purchased*!! To make the matter worse, this discourtesy was only *partial*, as one Liverpool and two London reporters had the accommodation for which the others of the Press vainly applied. It may be a key to this to state, that the three papers thus accommodated were *Tory*.

Excepting the few free admissions to the Sunday concerts given in London, where in the world besides Bremen is it possible to hear a first-rate symphony concert under one of the most renowned German conductors, Professor Panzner, for 30 Pfennigs—say threepence-halfpenny? This is what the local Goethe Society offers to workmen and the poorer class of government officials and civil servants, the 30 Pfennigs including free use of the cloakroom and a programme with explanatory notes! Six concerts are given annually with the Philharmonic orchestra and the best soloists, and an audience of some 2,000 people listens with rapt attention to the classic and modern masterpieces that form the excellent programmes. Beethoven's choral Symphony (including the *Finale*!) is to be performed at the last concert. Lucky Bremen workmen.

By order of the town council of Breslau, free concerts with full orchestra are given on four Wednesday afternoons in the winter for the benefit of the pupils, male and female, of the upper classes of the Volksschulen, equivalent to the English Council Schools. It is a strange and moving sight to see the great Concert House crowded with children listening quietly and earnestly to, or lustily applauding, the classical and modern works chosen so as to suit the age of the exceptional audience, and performed by a first-rate band under Musikdirektor Hermann Behr.

Something new in 'Conservatoires' will shortly be opened by a Monsieur Yafil at Algiers. A room in one of the municipal schools in the Arab quarter is to be devoted on two evenings per week to teaching young natives the Arab and Moorish songs, in addition to native instruments such as the koutira, the snitra and kamendja, which are in danger of completely disappearing with the advance of European civilization. The teaching will be gratuitous.

Mr. Soorjo Alexander William Oliphant Chuckerbutty has passed the examination for the degree of Bachelor of Music in the University of London.

At the laying of the corner-stone of the new Opera House at Boston, U.S.A., *The Musical Times* for November last was deposited thereunder.

A northern journal states that Mr. George Henschel was a pupil of Hans Sachs. Now we know why Mr. Henschel is a master-singer.

The Belgian Academy of Fine Arts has elected Richard Strauss a member in place of the late N. Rimsky-Korsakoff.

The musical critic of a newspaper in South Africa is of opinion that the opening movement of Beethoven's Pianoforte sonata in C sharp minor 'is certain to become unpopular because of its length.' He must try again, until he finds it less trying.

MENDELSSOHN'S ORATORIO 'ST. PAUL'

BY SIR GEORGE GROVE, C.B.

The earliest published mention of the oratorio 'St. Paul' is in a letter addressed by Mendelssohn to his friend Devrient, from Paris, on March 10, 1832, during Mendelssohn's stay there *en route* from Switzerland to London. The oratorio was bespoken by the Cécilien-Verein of Frankfurt; the plan was arranged—by himself or by his friend Fürst—substantially the same as at present; much of the music was in his head; and, as there would be a 'glorious three months' between the date of writing and definite engagements in July, there appeared to be no difficulty in completing at least a portion of the work. It was not, however, destined to be accomplished nearly so soon. A year and a-half passed, and on September 6, 1833, Mendelssohn writes from Coblenz to another and older friend, Schubring, a clergyman at Dessau, a letter which is evidently one of a lengthened correspondence on the same subject, asking opinions and advice on many points, and speaking of the music as to be completed and performed in the coming winter at Düsseldorf. In the following January the oratorio is still postponed—his E flat Rondo for pianoforte and orchestra (Op. 29) and his scena 'Infelice' have to be finished; his three concert overtures have to be corrected for press; another trio or symphony has to be composed; 'and then comes St. Paul.' No wonder that six months later he is still corresponding about the book of words. But the music has made much progress; it has 'entirely absorbed and monopolised him since the spring,' and he finds it singular and good that

passages which he had found some reason for transposing or altering from their original connection, he is obliged in the course of composition to replace in the Bible order—"it is the best of all."

By August 6, 1834, he has nearly completed the first part, including 'a great chorus on words from Isaiah, "Arise, shine, for thy light is come,"' which he 'thinks the best number of the first part.' The overture, however, is still to be done, and a 'tough bit of work it will be.' On August 23 of the same year comes a further glimpse in a letter (written in English) to William Horsley: "My oratorio is not yet so advanced as you think it, for I have not quite finished the first part, which is to be shorter than the second; but if I proceed slowly it is at least without trombones. And I flatter myself to have been as moderate in the use of brass as any enemy of the Birmingham industry or a friend to invalid trumpeters could have wished; for out of twelve choruses in the first part, there are but two with the brass band, and the beginning chorus is even without trumpets!"

An interval of a few weeks brings us to November 4. He is then music director at Düsseldorf, grumbling sadly at the worries of his post—in fact, they had just driven him to resign. But notwithstanding worries, the first part of 'St. Paul' is practically completed, and he 'would be so glad' to play it over to some person of better judgment than his enthusiastic friends at Düsseldorf—to his sister Fanny, for instance, 'with her thick eyebrows and her many criticisms.' The second part, too, was conceived, up to the sacrifice at Lystra, for which he 'has at present no ideas.' Ten days later he has sketched the overture. On December 23 he has finished and written out an entire chorus for the oratorio, and is discussing with his father various questions in reference to the book of words, one of them a favourite point of attack by the critics—the non-appearance of Saul at the stoning of Stephen: this, while regretting, he defends on grounds which every one who has tried to make an oratorio book will sympathise with. In March he tells Spohr of the intense delight he has had while writing the oratorio. On April 3 he speaks of the possibility of its being performed at Frankfort in the winter, prior to the Düsseldorf Festival in 1836. But there was still much to do; for early in December, three weeks after his father's death, he is still pressing Schubring for 'fresh passages' for the book of words, and devoting himself to the task of completion, 'because his father had urged him to it in the very last letter he wrote.' One passage suggested by Schubring—"Der Du der rechte Vater bist"—though he found it excellent, and though a chorus for it had come into his head directly, does not appear in the published oratorio.

The first performance of 'St. Paul' took place at the Lower Rhine Festival at Düsseldorf, in the old long, low concert-room, on Whit Sunday, May 22, 1836. Mendelssohn himself conducted, and the work excited the greatest enthusiasm. A graphic account of the performance will be found in the late Sir Julius Benedict's 'Sketch of the life and works of Mendelssohn' (Murray, 1853). Another, from the pen of Carl Klingemann, will be found in the *Musical World* of June 17, 1836. Mendelssohn's own letter, describing the performance, and his feelings as the music recalled his father to mind, is both characteristic and charming. The concluding words, 'I learnt a lesson from it all, and hope to do better the next time I write an oratorio,' are quite in keeping with his constant practice after the first performance of any of his works of importance. The numerous alterations

made by him in 'Elijah' and the 'Lobgesang' after he had heard them performed have often been referred to. Towards 'St. Paul' he seems to have been even more ruthless. During the whole of June he confesses that he had been working at it, and was 'quite convinced that the beginning of the first and the end of the second part were nearly three times as good as they were before.' He goes on to give us an interesting glimpse into his habit of composing. 'In many things, especially in the subordinate parts of so large a work, I only succeed by degrees in realising my thoughts and expressing them clearly: in the solos and principal pieces I certainly can make no alteration, because they occur to me at once as they are; but I am not yet enough advanced to say this of all.' The real meaning of the above, so far as 'St. Paul' is concerned, is that he rejected no fewer than fourteen pieces. The particulars of nine of these pieces I am enabled to give.

I. Marked in the MS. as 'No. 2,' is a chorale, in C, for voices and a florid accompaniment of full orchestra, 'O rest in Thy great mercy,' occupying the place of the present opening chorus, 'Lord, Thou alone art God.'

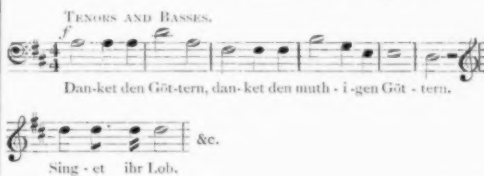
II. 'No. 3.' A recitative to the same words as the present No. 3, 'And the many that believed,' but given to a bass voice.

III. 'No. 13.' A bass solo in C minor, 12-8, *Allegro molto*, 'O Lord, whose vengeance hath appeared!' a dialogue between bass solo and chorus of men's voices, fourteen pages long.

IV. A chorus in A, interspersed with solos, *Allegro con fuoco*, 'Praise Him with the pipe,' twenty-eight pages long. Did these stand in the place of the present No. 12, 'Consume them all,' or of the present No. 13, 'But the Lord is mindful of His own'?

V. Begins with a short bass solo in D, *Adagio*—'Praise be to God, the Lord of all the gods!'—with accompaniment for horns, trumpets and trombones, eight bars in length and leading to a short chorus in G, 3-8, *con moto*, 'Praise be to God, the merciful God,' with *pizzicato* accompaniment, imitating harps.

VI. 'No. 32.' This evidently belongs to the scene at Lystra. It is a heathen chorus in D, for voices and full orchestra (with three trombones and drums), twelve pages long. The beginning may be quoted:



Mendelssohn used often to complain in joke that his heathen choruses were more effective than his Christian or Jewish ones. Whether we admit this or not, we may certainly wish that this one could be given to the world. At the close of the chorus is the word 'Attacca,' but a blank leaf follows, forming the end of the quire.

VII. Two numbers from a scene in the prison at Philippi entirely omitted from the oratorio as published: First, a duet (Silas and Paul) for tenor and bass in E flat, *Andante*, 'Blessed be the God and Father of our Lord Jesus Christ,' with accompaniment for violas and bassoons, followed by a recitative for soprano, 'And suddenly there was a great earthquake,' and a solo for St. Paul, 'Do thyself no harm, for we are all here.' Then a chorale in E flat, 'O treuer Heiland, Jesu Christ!' with wood-wind in unison. Then a recitative for soprano to the same words as

* 'Goethe and Mendelssohn.' Translated and Edited by M. E. von Giehn. Second edition. 1874 (p. 115).

the present No. 41, 'And Paul sent and called,' &c., after which St. Paul resumes, 'Ye know how that at all seasons.'

VIII. 'No. 28.' Another recitative for St. Paul, for which no representative is to be found in the present oratorio. It begins, 'Whosoever among you feareth God,' is of considerable length—four pages—and ends with Luther's chorale, 'Ein feste Burg,' to words from the second verse, 'Es streit für uns der rechte Mann,' with elaborate accompaniment containing much work for two flutes in triplets.

IX. A song for soprano in F minor, 3-4, 'Thou who hast doomed man to die,' which originally stood in the place of 'I will sing of Thy great mercies, O Lord,' No. 27.

So far the list (imperfect at best) of the pieces sacrificed by Mendelssohn after hearing his oratorio performed. Doubtless the autograph score would reveal more changes, and would certainly show many an addition to balance these erasures.

'St. Paul' will always be deeply interesting, not only for its merits but as a landmark in Mendelssohn's artistic life. It is full of earnestness, divination of character, deep religious feeling, spirit, nobility, and diverse musical treatment; but it has not got the style which its composer had acquired by the time that he wrote the 'Lobgesang.' In this respect, if the parallel may be pardoned, the work may be compared somewhat with the 'Mount of Olives' in Beethoven's career.

And now a word or two as to the music.

1. The overture. The germ or kernel of the whole oratorio is the famous chorale, 'Sleepers, wake!' Mendelssohn has marked his intention with regard to this by making it the central feature of the work and the foundation of the overture, and also by engraving the words of the chorale on the title-page of the original edition of the full score. The overture is in two movements. The introduction *Andante* (in A major and in common time) is constructed entirely upon the tune just mentioned, or rather the first three lines of it, and the contrapuntal figures which they generate. This portion of the overture is very sonorous and effective, the score containing three trombones and a 'serpent'—an instrument not now used in the orchestra. The *Con moto* is a fugue in A minor, in 3-4 time, on a subject which has no relation to that of the introduction; but the tune of the chorale is soon brought in by the wind instruments, the speed is accelerated to *Allegro*, the key changes back to A major, and the overture concludes most triumphantly and effectively.

2. The chorales, or hymn-tunes, employed in the oratorio are five in number:

1. No. 3, 'Allein Gott in der Höh sei Ehr.' (1540.)
2. No. 9, 'Wer nur den lieben Gott lässt walten.' (1657.)
3. No. 16, 'Wachet auf! ruft uns die Stimme.' (1599.)
4. No. 29, 'O Jesu Christe wahres Licht.'

5. No. 36, 'Wir glauben all an einen Gott'—Luther's version of the Creed; employed as a *Canto fermo*, and sung by the second sopranos in the chorus, 'But our God abideth in heaven.' In the early performances in England the chorale was sung to its own words, 'We all believe in God on high,' &c., instead of being sung, as now, to the same words with the other parts of the chorus. This was surely better.

Mendelssohn's original intention (as will be seen from the omitted pieces) was to employ two more

choral-tunes—'O treuer Heiland' and 'Ein feste Burg.' The use of chorales was sometimes misunderstood on this side the water, and where one would least have expected it. Sir Michael Costa looked on the chorales in 'St. Paul' as mere plagiarisms, and complained of them to the writer from that point of view. He thought it unworthy of a composer thus to save himself trouble. 'When I wrote a hymn-tune in "Eli," I composed it myself,' he said!

3. A feature in the work which excited much controversy in the early days of the oratorio was the employment of a chorus of trebles and altos, accompanied by wind instruments only, for the embodiment of the voice of the Saviour (No. 14), 'Saul, Saul, why persecutest thou Me?' It exercised the contemporary critics considerably. No one now doubts its propriety or its effectiveness, but it may not be out of place to quote the remarks of two great musicians of the time who showed their kindred with Mendelssohn by recognising the fitness of his treatment of so difficult a point. Robert Schumann says, 'To my mind nothing can be more appropriate than to represent God as speaking with many voices, and revealing His Will through a choir of angels: just as in painting.' His presence is represented more poetically by cherubs filling the upper part of the picture than by the figure of an old man or the sign of the Trinity. Where the reality is unattainable it is lawful to use the most beautiful symbol within reach.'

Hauptmann (successor of Sebastian Bach at Leipzig), in one of his interesting letters, says: 'The voice which arrests St. Paul cannot be altered from what it is by a single note: it takes so powerful a hold on the hearer, that it is impossible not to agree to it. Had the words been given to a solo bass or tenor, the effect would have been that of a mere historical tradition.' And again, 'many objections have been made to the employment of a chorus in this place; I however find it truly splendid both in conception and execution. By not using a solo voice Mendelssohn has suppressed all individuality.'

4. *Apropos* of the chorus in No. 36, 'But our God'—one of the few instances in the oratorio of a regular scientifically-constructed fugue—Hauptmann quotes a saying of Mendelssohn to the effect that he had put in that chorus because people always looked for a regular formal fugue in an oratorio, and, if they did not find it, went away with the belief that the composer could not write one. I remember exactly this being said to me by an old (and good) musician, an admirable organ player, on the subject of 'Elijah'—'No fugues! no fugues! Suppose he don't know how to write 'em.'

5. I have already mentioned a letter of Mendelssohn's to Spohr. Before I close I cannot resist quoting a capital trait of the 'great realist' which is recorded with absolute *naïveté* in his autobiography. He is in Düsseldorf in 1835, on one of his numerous tours: 'One morning I called on Mendelssohn and found his sister with him. He played me the early numbers of his "St. Paul," but they did not quite please me, as I found them too much in the style of Handel. All the more (*destomehr*) did my Concertino in E appear to please them both, on account of a long and original *staccato* passage which he had never heard any other player attempt. He accompanied me very cleverly, but could never hear the *staccato* often enough, and as often as he asked me to repeat it, he said to his sister, "that's the famous Spohr *staccato*, which no other player can do."¹

¹ *Gesammelte Schriften*, translated by M. E. von Giehn.

² The allusion is obviously to the Madonna di San Sisto of the Dresden Gallery.

* This song is published by Messrs. Novello.

EARLY PERFORMANCES OF 'ST. PAUL'
IN ENGLAND.

BY F. G. EDWARDS.

Liverpool had the honour of introducing Mendelssohn's 'St. Paul' into England. The first performance of the work in this country, and the second anywhere, took place within five months of its production at Düsseldorf, the occasion being the last concert of the Liverpool musical festival, given on Friday morning, October 7, 1836, in St. Peter's Church (now the Pro-Cathedral). Sir George Smart conducted, but not with a baton, as the festival word-book states 'Conductor, Sir George Smart, who will preside at the organ, to which a Long Movement has been added by Mr. Gray, of London.' The principal vocalists were Madame Caradori-Allen, Mrs. Alfred Shaw, John Braham, and Henry Phillips. The following sang some of the recitatives or took part in the concerted numbers: Miss Birch, Mrs. Knyvett, and Mrs. Wood; Messrs. Bennett, Alfred Novello, and Edward Taylor. The soprano solos were to have been sung by Malibran, but she met with her untimely death, at Manchester, only a fortnight before the Liverpool performance. In his 'private' copy of the word-book, preserved in the British Museum, Sir George Smart has recorded that the chorus 'O be gracious' was 'encored.' The oratorio was preceded by Handel's 'Occasional Overture' and six numbers from 'Judas Maccabæus.' A Liverpool journal, in a preliminary announcement of the festival, referred to the oratorio as 'St. Paul at Düsseldorf'! It is worthy of note that the gross receipts of this festival exceeded £8,000, and that, after paying all expenses, the sum of about £2,500 was available for local charities.

Exactly five months elapsed after the Liverpool performance before the new oratorio obtained its first hearing in London. This took place at Exeter Hall on March 7, 1837, under the auspices of the Sacred Harmonic Society (conductor, Joseph Surman). The work was repeated by the Society on September 12 following. Mendelssohn had consented to conduct this performance, and public announcements to this effect were made accordingly. But the executive of the Sacred Harmonic Society had reckoned without the managers of the Birmingham festival, who had engaged the composer to conduct the oratorio there in the same month (September, 1837). Accordingly the Birmingham committee met and passed the following resolution:

That the chairman be requested to write to Mr. F. M. Bartholdy, that the intention of performing St. Paul, in Exeter Hall, in September next, be abandoned, being contrary to the spirit of the engagement made with the Managers of the Birmingham festival; and that the chairman do make a similar communication to Mr. Surman, the conductor of the Exeter Hall Festival (*sic*).

Upon the receipt of this resolution, Mendelssohn wrote to Robert Bowley, honorary librarian of the Sacred Harmonic Society, as follows. (The letter, written in English, was received in London on September 7, 1837):

SIR,—I am very sorry to be obliged to inform you, that in consequence of a letter from Birmingham, which I received this morning, I must give up the pleasure of conducting my Oratorio at your Society.

The feeling of the Committee of Birmingham appears to be still the same on the subject, although they admitted that they had no right in preventing me from conducting it elsewhere; and as I do not like to hurt their feelings, I prefer to be alone the loser, and make for them a sacrifice which, I assure you, is extremely painful to me.

Should it be possible that your performance could be postponed till the Saturday after the Birmingham festival

(the 23rd of September), I should be able to conduct, and it would be a true pleasure for me if this could be the case. But if it cannot be postponed to that day, and must stand for the Tuesday before the festival, I beg you will receive my regrets for not being able to do as I should have wished, and present to the Committee of your Society my sincere thanks for the honour they did me, and my most heartfelt regrets for the loss of pleasure I feel in declining their kind and honouring offers.

I have the honour to be, Sir,

Your obedient servant,
FELIX MENDELSSOHN BARTHOLDY.

R. Bowley, Esq.

Although Mendelssohn felt that under the circumstances he could not conduct the Sacred Harmonic Society's performance, he conducted three rehearsals, and he was present at Exeter Hall as a listener to his first oratorio, which he found to be 'very interesting.' In this connection an extract from a London journal, the *True Sun*, issued on the day following the concert (September 13), may be quoted:

Last night's performance in Exeter Hall was a glorious triumph for the author of the oratorio of *St. Paul*. Those fidgety, assuming people of the Birmingham committee outwitted themselves in venturing first to dictate to this Choral Society that they should not perform Mendelssohn's oratorio; and then, unjustly preventing his conducting it. However, as might have been anticipated, an additional interest was raised in favour of the author, as he was called upon to receive ten times the honour which would have awaited him had he presided at the conductor's desk. At the conclusion of the first part it became buzzed about that the illustrious composer was in the gallery, when that great mass of people rose as with one consent, orchestra and all, and cheered him with a heartiness of manner that sent one's blood tingling to the fingers' ends. It was delightful to see those enthusiastic chorus singers waving his music over their heads, and manifesting, by every demonstration, their pleasure and gratitude. Who would vacillate for one moment between such a triumph as that of last evening and fifty battles of Marengo!

So gratified was Mendelssohn with the performance of his oratorio that he wrote to the Committee of the Society a letter in which he paid a just tribute to the excellencies of English chorists. Here is the master's appreciation:

I can hardly express the gratification I felt in hearing my work performed in so beautiful a manner,—indeed, I shall never wish to hear some parts of it better executed than they were on that night. The power of the choruses,—this large body of good and musical voices,—and the style in which they sang the whole of my music, gave me the highest and most heartfelt treat; while I thought on the immense improvement which such a number of *real* amateurs must necessarily produce in the country which may boast of it. It is for these gratifying feelings I wish to express my thanks to the Committee of this Society, and I shall never forget the manner in which they performed my oratorio, and the kind and most honouring reception I met with by the Sacred Harmonic Society.

As an acknowledgment of 'the kind and courteous attention which the Committee of the Society had experienced in their several communications with M. Mendelssohn,' they decided to present him with a silver snuff-box, on the lid of which was inscribed:

Presented to
FELIX MENDELSSOHN BARTHOLDY,
by the

SACRED HARMONIC SOCIETY, LONDON,
on the occasion of

his attendance at their performance of his oratorio
"St. Paul,"

at Exeter Hall, on the 12th day of September, 1837.

The snuff-box, which cost nine guineas, was handed to Mendelssohn by the Committee of the Society, who intercepted him at the coach-office in London at midnight, when he was *en route* from Birmingham to Dover. 'At half-past twelve I was again in the mail,' he wrote to his mother, 'and reached Dover at nine the next morning.'

Mendelssohn conducted 'St. Paul' at the Birmingham musical festival on September 20, 1837. Eight days later a selection from the oratorio, 'consisting of eleven of its most beautiful movements,' was given at the Hereford musical festival (conductor, John Hunt), while at Gloucester on September 2 in the following year the entire work was performed (conducted by John Amott), and followed by a miscellaneous selection.

The English translation of 'St. Paul' was made by William Ball, but some verbal changes in the original text have since been made. The oratorio was published here in the autumn of 1836 by J. Alfred Novello, folio size, and entitled:

ST. PAUL, | an oratorio, | The words selected from | the Holy Scriptures, | (The English version adapted by Wm Ball.) | The music composed by | FELIX MENDELSSOHN BARTHOLDY, | the piano forte accompaniment arranged | by | the COMPOSER. | London, | J. Alfred Novello, | Music Seller (by special appointment) to Her Majesty, | 69, Dean Street, Soho, | and Bonn, chez N. Simrock.

Following the title-page is this dedication:

The English version | of the oratorio of | St. Paul, | is gratefully dedicated to SIR GEORGE SMART, | in acknowledgment | of the kind interest he manifested, | and the ability he displayed in conducting it upon its First Performance in this country, | at the Liverpool Festival, | by his much obliged, | and obedient servant, | THE PUBLISHER.

The price of the English edition of the oratorio was originally announced as 25s.; but either shortly before or upon publication it was raised to 32s., or in two parts, 16s. each; and the chorus parts cost 5s. each. This (folio) edition contained an outline engraving, by William Humphreys, of Raphael's cartoon of St. Paul. Nearly twelve years passed before a cheaper edition was published here. This, octavo size, was begun in February, 1848, when the work was issued in twelve sixpenny monthly parts; in this edition the overture was arranged for pianoforte solo, the original arrangement, by the composer, having been for pianoforte duet.

In conclusion, the original announcement of the English publication of the work may be given as it appeared on the advertisement cover of the *Musical World* of August 5, 1836:

J. ALFRED NOVELLO

Begs to inform his friends, and those lovers of Classical Music who favour him with their patronage, that he has purchased the copyright for England of

"St. Paul,"
AN ORATORIO,

FELIX MENDELSSOHN BARTHOLDI (*sic*).

This Oratorio was first produced at the Dusseldorf Festival, on the 22nd of May, of which a detailed account appeared in No. 14 of *The Musical World*; and will be again performed entire at the approaching Liverpool Festival, in October, by which time the PIANO-FORTE SCORE OF THE WHOLE ORATORIO, ARRANGED BY THE AUTHOR; THE SEPARATE VOCAL PARTS, (*Printed*) THE SEPARATE ORCHESTRAL PARTS, (*Printed*) will be ready for delivery to those who may favour J. A. N. with their orders.

69, Dean Street, Soho.

Church and Organ Music.

MENDELSSOHN AND CHURCH MUSIC.

English church music greatly interested Mendelssohn during his earliest visits to these shores. While staying with his venerable friend 'dear old Attwood,' at the latter's villa at Norwood, in 1829, during his first sojourn in this country, Mendelssohn wrote home: 'In my bedroom luckily stands old Attwood's music-cupboard, with the key in it; so I rummage among the music-books . . . no end of Te Deums by Croft, and twenty anthems of Boyce's, and Purcell's Psalms.' (Considering the limited accommodation of Attwood's villa at Norwood, it is more than probable that Mrs. Attwood made up a bed for her distinguished guest in her husband's study, then the back part of the sitting-room with folding-doors.) At St. Paul's Cathedral Mendelssohn must have heard music by Croft, Boyce, or Purcell, and was therefore glad to study it from the scores. During his second visit to Norwood (in 1832) his host wrote as follows to Vincent Novello, then living at 67, Frith Street, Soho.

Sunday, May
27th 8 oc.

DEAR NOVELLO

Mendelssohn has just recd some Manuscripts of Sebastian Bach which he purposes trying this morn^g hope you will meet him—Mo 11 oc.—
Yours truly,

J. W. ATTWOOD.

It is quite probable that Mendelssohn attended a service at Westminster Abbey, if not at York Minster and Durham Cathedral, as he visited both the two latter places during his eventful tour in England, Scotland and Wales in 1829. (See his pencil sketch of Durham Cathedral, reproduced on p. 83.)

Knowing Mendelssohn's interest in our cathedral music, Vincent Novello requested him to compose a morning and evening service, with a view to its publication. To this request Mendelssohn replied in a letter to Novello, dated 'Berlin, August 22d, 1832':

I want to-day to ask you whether you still remember your writing to me once that you wished me to compose an Evening and Morning-service for publication in your country? I could not then fix the time when I was to do it, as it was the first thing in that style I was to compose, but as soon as I got quiet here I tried to begin the Te Deum in the style of your cathedral music and it is now finished. Although it is not entirely as I wish it to be, and though I hope the following pieces will be better, I do not think it unworth being published, and I accordingly want to ask you whether you are still of the opinion, which you expressed then to me in your kind note, and whether I am to go on with the composition of the services and to send it to you, when it is finished. You asked me also for my terms; but I am really at a loss to fix them, as I never published any composition of the kind in your country; you would oblige me particularly if you would tell me *your* opinion on this subject, or if you do not like this let me know how you use to pay other composers in that style that I may fix my terms accordingly.

Nothing came of the proposal until nearly fourteen years later, when Mendelssohn wrote to his other English publisher, Edward Buxton (proprietor of Ewer & Co.), a letter, dated 'Leipzig, 13 February, 1846,' which began thus:

I send you herewith the English Te Deum of which I told you. As you wished to have something in my handwriting, I copied it out for you, and beg you will send me by some opportunity a printed copy in return when you have

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published it. By a curious coincidence I had a letter from Novello yesterday while I was in the middle of my copy, asking me when he should get the English *Te Deum* of which we had spoken so many years ago. I beg you will send him my answer which I enclose. There must not be a German translation made of this piece, for I do not wish to have it published in this country, as it is written for yours and for your Service; if they want to do it here on their own account of course I cannot help it; but I will not authorize a publication of it and make it a condition that you will not send it for publication to Bote & Bock or any other German publisher, but keep it for yourself and England. If there are faults in the English words and their musical accent, I wish to correct them, but you must tell me first! I wish to fix the price for this and the Trio [in C minor] at £30. Can I say 'English Service' on the title? Or must it be 'Service of the English Church'?

The *Te Deum* was published, doubtless in 1846, with the following title:

WE PRAISE THEE | O GOD | (*Te deum laudamus*) | for | soli and chorus, | with | Organ accompaniment, | by | F. MENDELSSOHN BARTHOLDY.

London | Published by Ewer & Co., Newgate Str.

Price 5s. Voice parts 2s. 6d. (Folio: without opus number.)

The first performance of the *Te Deum* took place at Crosby Hall, Bishopsgate-Street-Within, on November 30, 1846, the occasion being the first of the fifth series of concerts given in that historic building by Mrs. Mounsey Bartholomew, who presided at the organ. We have before us a copy of the actual word-book of that concert, together with some Press cuttings recording the event. Then, as now, critical opinion was divided as to the merits of the work. The *Daily News*, then in the first year of its existence, said that the concert

Was interesting as introducing a new *Te Deum* by Mendelssohn, in which the composer has happily caught the style of the old cathedral writers, and has shown that genius can impart individuality and interest to an apparently exhausted form of writing; the conventionalities of which, although easy enough merely to imitate, render it difficult to rise above commonplace. This, however, Mendelssohn has done, and his *Te Deum*, despite its fragmentary and discursive character (marking features of the school in which it is written), is a striking and, although written to a pattern, an original work.

On the other hand the *Morning Post* said that the composer 'seems to have put his genius into trammels which it can neither support nor quit.' Is there any 'support' in a 'trammel'?

As the autograph of the companion to the *Te Deum*, the *Jubilate Deo*, is dated 'Leipzig, April 5, 1847,' Mendelssohn must have composed it just before he started on his last visit to England. It was published separately—price 3s., vocal parts, 1s. 6d.—although the title-page, evidently altered from that of the *Te Deum* publication, stated 'Te Deum et Jubilate for the Morning Service, for soli and chorus, &c.'

For a reason at present unknown, Mendelssohn did not compose the Evening canticles in the key of A, as companions to the Morning Service, but set them in the key of B flat. The autographs of both the *Magnificat* and *Nunc dimittis* are dated, 'Baden-Baden, June 12, 1847.' As this was within five months of his death, these pieces for the English Church are among his latest compositions. On July 7, 1847, he wrote to Buxton, from Thun:

I send here the piece which I brought already to England for you, and was prevented from looking over and finishing during that hurried but very pleasant stay in your country. It completes the morning service of which you published the first piece.

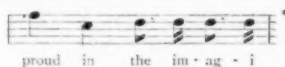
I also send two new pieces forming the whole of an *Evening Service*, which are perhaps a little longer and

more developed than usual in your Cathedral style: yet I hoped they might be used, and I found much pleasure in occupying myself with them. You told me you wanted to have something of my manuscripts, and so I send this as I wrote it: but as there are several passages which might not be quite clear to the engraver it is quite necessary that you should send me the proofs of all the three pieces before they are published.

This is also necessary because I beg you will submit the wording of them to Mr. Bartholomew (to whom I beg to be most kindly remembered). If he finds passages where the English accent is wrong, I beg he will alter them, but before these alterations are published I should like to know them and therefore again I must look over the proofs. I should name as the price the same which I received for the two pieces forming the Morning Service, viz.: 22 guineas.

Shortly afterwards he wrote from Interlaken, on August 15, 1847, in one of his last letters to England:

According to your wish I send you here enclosed two more 'Gloria Patri.' Of the three modes of alteration for the wrong 'imagination' I prefer the 1st



because it is the only one that does not alter the rhythm of the whole movement, and will as well apply to the second passage when the 'imagination' again comes into play. This is not the case with alteration no. 2 and 3, and as I could not find another I beg you will insert no. 1.

The *Evening Service*—like the *Jubilate*, a posthumous publication—was issued in England with the following title:

MAGNIFICAT & NUNC DIMITTIS | for the | Evening Service | with | Organ accompaniment, | by | FELIX MENDELSSOHN BARTHOLDY. | Op. 69.

London | Published by Ewer & Co., Newgate Str. |

Leipzig, Breitkopf & Haertel. Price 7s. Voice parts, 4s.

In Germany the 'Opus 69' is called 'Drei Motetten' and arranged in the following curious order: *Nunc dimittis*, *Jubilate*, and *Magnificat*.

A little-known English Church composition of Mendelssohn's is entitled 'Responses to the Commandments.' According to Sir George Grove, the autograph—dated 'Berlin, März 24, 1833'—is headed 'For evening service. For Mr. Attwood.' This curious *Kyrie* was published by Ewer & Co. in 1843 as a separate work, and it also found a place in Book xii. of their *Orpheus* series, issued in the same year. The piece, in the key of A minor and contrapuntal in character, is forty-four bars long and, moreover, *continuous*, no break being made between the response to Commandments 1-9, and that 'after the 10th.' Therefore, as the text now stands, the music is quite impractical. It would seem as if Mendelssohn had quite mistaken the nature of the English *Kyrie*, and the heading to the autograph, 'For the evening service,' needs some explanation.

It should not be forgotten that Mendelssohn held a cathedral appointment. For about two years—1842-45—he had charge of the Domchor (Cathedral), Berlin, a post he undertook at the 'command' of Frederick William IV., King of Prussia. During the winter of 1843-44, his compositions were chiefly for the Cathedral. They included four of his settings of the Psalms—the 98th Psalm ('Sing to the Lord a new-made song'), for eight-part chorus and orchestra, composed for the celebration of New Year's Day, 1844; the 2nd Psalm, ('Why rage fiercely the heathen?'), for Christmas;

* As Mendelssohn used the soprano clef, these notes should be read a third lower. The key is E flat.

the 43rd Psalm ('Judge me, O God'); and the 22nd Psalm ('My God, my God, why hast Thou forsaken me?'), for Good Friday. The last three were posthumously published as Op. 78. In addition to the foregoing there are the 'Six Anthems for eight-part chorus' (Op. 79), the 100th Psalm (unknown in England), and seven Chorales, with accompaniment of trombones (unpublished).

To English psalmody Mendelssohn contributed one original hymn-tune, and that not a very successful attempt as regards popularity. This appeared in the 'National Psalmist' (1840), edited by Charles Danvers Hackett, thus :

C.M.

LEIPZIG. FELIX MENDELSSOHN BARTHOLODY.

Defend us, Lord, from shame, For still I trust in Thee,
As just and righteous is Thy name, From danger set me free.

Mr. Henry Edward Dibdin, of Edinburgh, asked Mendelssohn to contribute a long-metre tune to the 'Standard Psalm Tune Book' which he (Dibdin) was editing. To this request the composer replied as follows :

Leipzig, 9th July, 1841.

DEAR SIR,—I thank you very much for your kind and flattering letter of the 19th of last month, and enclose the page of your album, on which I have written a little prelude for the organ, which I composed this morning on purpose. I was sorry I could not write exactly what you desired me to do, but I do not know what a 'long-metre psalm tune' means, and there is nobody in this place at present to whom I could apply for an explanation. Excuse me therefore if you receive something else than what you wished, and believe me, very truly yours,

FELIX MENDELSSOHN BARTHOLODY.

HENRY E. DIBDIN, Esq.

For the anthem-music used in English churches of all denominations, Mendelssohn has been much in request. It is only necessary to mention his 'Hear my prayer'—composed, to English words, specially for Mrs. Mounsey Bartholomew's concerts at Crosby Hall and first performed there, January 8, 1845*—and the excerpts from the oratorios, 'Hymn of Praise,' &c. Reference must also be made to Psalm settings other than those already mentioned : Psalm 13 ('Lord, how long wilt Thou forget me?'); Psalm 42 ('As the hart pants'); Psalm 95 ('O come, let us worship'); Psalm 114 ('When Israel out of Egypt came'), one of his finest choral works; Psalm 115 ('Not unto us, O Lord'). And then there are the three beautiful motets for female (or boys' voices), to which Thomas Attwood Walmisley adapted English words from the Psalms.

As regards 'adaptations,' one of the best known is the *Kyrie* from 'Elijah'—the chorus 'Open the heavens

and send us relief'—originally made by Judge Meymott, a Bencher of the Temple Church and first sung there. No less popular is the successful arrangement, by Dr. W. H. Cummings, of a movement from the 'Festgesang' to Charles Wesley's Christmas Hymn, 'Hark ! the herald angels sing.' †

Whatever may be the ultimate fate of Mendelssohn's music, it is far too deep-rooted in the services of the church to suffer neglect. It is music that the people can understand, that touches their hearts, and that, by the warmth of its expression, kindles the sacred fire of true devotion.

MR. WOLSTENHOLME IN AMERICA.

Mr. William Wolstenholme has just returned from his first visit to the United States of America, where he gave with much success a short series of organ recitals. His reception everywhere was most cordial, its general spirit being indicated by the words of Mr. Ralph Kinder, organist of the Church of the Holy Trinity, Philadelphia, who greeted him with, 'Let me tell you, Mr. Wolstenholme, that you have not come amongst strangers ; we all feel that we know and look upon you as a friend.'

An immense audience attended Mr. Wolstenholme's recital at the Brooklyn Institute, New York, on November 1, many New York organists being present. Previous to his performance at the Drexel Institute, Philadelphia, a large number of the City organists gave 'Wolstenholme' recitals after Sunday evening service, and in all kinds of hospitable and courteous ways these musicians made their brother from across the Atlantic feel and appreciate the truth of Mr. Kinder's words of welcome. The general interest shown in organs and organ music 'across the Atlantic' was striking. It was quite the exception to find an organist of any standing who had not studied either at one of the great European music-schools, or with Guilman or some other notable organist ; and the audiences showed the influence of these educated musicians in their discriminating appreciation of genuine organ music.

Owing to time limitations Mr. Wolstenholme was unable to go 'West,' though he had pressing invitations to do so. New York, Boston, Philadelphia, Rochester and Buffalo were among the cities visited, and recitals were also given at Yale University (for Dr. Horatio Parker), and at Vassar, Mount Holyoke, Wilson and Chambersburg Colleges. Altogether twenty-two recitals were given in six weeks, the series including two free recitals which afforded him great pleasure to give to the students at the Pennsylvania State School for the Blind at Philadelphia, and the New York State School for the Blind at Batavia. It is scarcely necessary to say that Mr. Wolstenholme's programmes were as judiciously and artistically selected as they were interesting. We gladly record his success.

On New Year's eve a considerable portion of Bach's 'Christmas Oratorio' was sung at Canterbury Cathedral. The chorus, numbering about 100 voices, comprised the cathedral choir and members of the Oratorio Society. The soloists were Mr. J. Pearson (tenor) and Mr. S. Dyson (bass), and the air 'Slumber, beloved,' was sung with remarkable precision and expression by ten senior choristers. The accompaniments were given by a string orchestra, in addition to three trumpets and two horns, the wood-wind parts being carefully filled in on the organ by Mr. W. T. Harvey, assistant-organist. Dr. Charlton Palmer, who last autumn succeeded Dr. Perrin in the organistship, conducted.

* For the history of this popular anthem and a detailed comparison between the autograph score and the published version, see *The Musical Times*, February, 1891, p. 79.

† For the history of this excellent adaptation, see *The Musical Times* of December, 1897, p. 810, and September, 1906, p. 601.

SIR WALTER PARRATT ON
COMPOSERS WHO HAVE NOTHING TO SAY.

As President of the Royal College of Organists, Sir Walter Parratt presented to the successful candidates the Fellowship diplomas, on January 17, at the institution at Kensington Gore. In the course of his address the President said that when he had time to look down the list of anthems and services sung in various churches, he was saddened to find how little we enjoyed of that heritage of magnificent Church music which was ours. The fact is that in these days, the organist is too often a bit of a composer himself. He can write dramatic music not the least offensive, but music that sometimes does not mean a great deal. George Eliot once said, 'Blessed is he who, having nothing to say, avoids to give us wordy evidence of the fact.' To this Sir Walter added, 'Blessed is the musical person who, having nothing to say, avoids to say it in many crotchets and quavers.'

At the evening service at Manchester Cathedral on Sunday, December 27, Dr. Kendrick Pyne played for the last time in the office of organist, which he has held for thirty-three years. Bishop Welldon (Dean of Manchester), the preacher on that occasion, made an apt and moving reference to the distinguished organist's retirement. Dr. Pyne retains his professional connection with the University and with the Royal Manchester College of Music, and he will continue his Saturday evening recitals as organist to the Corporation of Manchester.

'A Guide to the use of Hymns Ancient and Modern, 1904, with a Concordance,' is the title of a welcome little book compiled by the Committee of that popular hymnal and published by Messrs. Clowes. The preface to this useful volume rightly states that 'the choice of appropriate hymns for the Sundays and Holy Days of the Church's year is a matter which demands careful thought, and also a full knowledge of the hymns from which the choice is to be made.' The book has therefore been prepared 'for the use of those who have the responsibility of selecting the hymns for use in the services.' The concordance is sure to be useful to preachers who wish to illustrate in their sermons a particular idea from a hymn, and, moreover, as a help to those who wish to find in the collection any hymn of which they cannot recall the first line. The 'Guide' is issued separately, and from the same publishers we have received 'A selection from Hymns Ancient and Modern (1904)' for use in mission-rooms, classes, meetings, &c. The 'selection,' which contains 198 hymns, is published at the price of twopence.

At Gilmorton Church, near Lutterworth, on Sunday evening, January 10, Schumann's Advent Hymn ('In lowly guise'), parts 5 and 6 (the Epiphany portions), was sung under the baton of Mr. H. Matthews, Mr. F. Vallance, organist of the church, being at the organ. An orchestra of twelve performers, from Leicester, under the leadership of Mr. George Barker and Mr. J. H. Cooke, lent efficient aid, and the choir, numbering forty voices, are deserving of all praise for the manner in which they overcame the difficulties of the two works performed on this occasion.

The following candidates passed the recent Fellowship examination of the Royal College of Organists:

Beaumont, A.	Hallam, E. P.	Treavett, H. B.
Birch, J.	Hamblin, Miss N. A.	Troman, T. J.
Bonnor, P. M. D.	Higgins, R. W.	Wakeford, H.
Cooper, E.	Hogg, T.	Walker, E. H. S.
Dutton, H. G.	Leary, A. H.	Wilcock, A. W.
Edwards, N. V.	Oldham, J. H.	Wilkinson, H.
Gilberthorpe, H. T.	Parker, R. E.	Wilson, J. W.
Geldstein, H. M.	Rackham, A. C.	Wiltshire, W. E. C.
Gritton, E. W.	Richards, A.	
Groves, J.	Scott, Miss M. S.	

Mr. Joseph Chalk died, we regret to record, on January 11, aged seventy-three. Eight days previous to his death this much esteemed musician had completed fifty years' faithful and efficient service as organist of Waltham Abbey Church. A portrait of Mr. Chalk formed one of the illustrations of the article on Waltham Abbey Church, which appeared in *The Musical Times* of September, 1906.

The reopening of the organ, after having been rebuilt by Messrs. Henry Willis & Sons, in St. Thomas's Cathedral, Bombay, took place on St. Thomas's Day, December 21, when a selection of music was performed according to the programme subjoined, Mr. Edgar Faulkner, cathedral organist, presiding at the organ:

Prelude and Fugue in C major	J. S. Bach.
Spring song	Guilmant.
Pastorale	'Let the bright Seraphim'
Air	Miss CLARA PROCTER.

[The trumpet obbligato will be played on the new trumpet stop.]
Sonata for the organ (No. 2) Mendelssohn.
(1) Grave. (2) Adagio. (3) Allegro maestoso e vivace. (4) Fuga.
Impromptu for displaying the new solo stops, which will be played in the following order:—Clarinet, tuba, flute, orchestral oboe, orchestral gamba and celeste and diapason. These stops are on the new Choir organ.

Full brass wind effect, full flue-work effect.	
Recit. and chorus	'In splendour bright'
	'The heavens are telling'
	Haydn.
	Mr. G. E. THOMAS AND FULL CHORUS.

The reconstructed organ, by Messrs. William Hill & Son, in St. Mary's Church, The Boltons, S.W., was reopened on January 18 by Dr. Walter G. Alcock, organist and composer to the Chapel Royal, who performed the following interesting programme:

Overture, In Memoriam	Sullivan.
Barcarolle	Sterndale Bennett.
Toccata and Fugue in C major	Bach.
(a) Benediction nuptiale	Saint-Saëns.
(b) March religieuse	
Organ Sonata in C minor (on the 94th Psalm)	Reubke.
(a) Air varied	Lemmens.
(b) Fanfare	
Pastorale and finale (Sonata in D minor)	Guilmant.

ORGAN RECITALS.

Dr. William Prendergast, Winchester Cathedral.—Epinikion (Song of victory), C. B. Rotham.

Mr. Henry Davis, Christ Church, Bath.—Rhapsodie sur les thèmes Bretons (No. 1), Ch. Quef.

Mr. Herbert Saunders, Dominion Methodist Church, Ottawa.—Air with variations, Dudley Buck.

Mr. G. H. Cole, St. John's Parish Church, Cardiff.—Concert fantasia in B minor, Peace.

Mr. Fred Gostelow, Congregational Church, Mansfield.—Suite in F minor, Driffil.

Mr. Westlake-Morgan, St. Bride's, Fleet Street.—Postlude in D, Tours.

Mr. F. Lewis Thomas, St. Mary's, Bromley—Choral Song and Fugue, S. S. Wesley.

Mr. F. E. Wilson, St. Michael and All Angels, Little Ilford—Processional Wedding March, H. R. Bird.

Dr. Orlando A. Mansfield, Belgrave Church, Torquay—Allegro in C ('Psallite, omnes Angeli'), Best.

Mr. Sydney Butler, Parish Church, Bonhill—The Seraph's Strain and Le Carillon, Wolstenholme.

Mr. Henry Newbould, Cragg Baptist Chapel, Rawdon—Chanson d'Été, Lemare.

Mr. J. C. McLean, Noddfa, Mountain Ash—Overture in D, Smart.

Mr. H. T. Gilberthorpe, St. Mary's, Walton-on-Thames—Tempo di minuetto, E. Cutler.

Mr. B. Langdale, St. George's, Barnsley.—Dithyramb, Harwood.

ORGANIST, CHOIRMASTER, AND CHOIR APPOINTMENTS.

Mr. George H. Clark, St. Jude's Church, Whitechapel.

Mr. Alfred H. Dudley, Highfield Congregational Church, Rock Ferry, Cheshire.

Mr. Purcell James Mansfield, Wesleyan Church, Bideford.

Mr. J. Herbert Olding, Christchurch, Mayfair.

Mr. A. A. Maiden, Tenor, St. Paul's Cathedral.

BRIGHTON AND ITS MUSIC.

He would be a bold man who could quote, without fear of contradiction, the first reference to music in the history of Brighton, or, as it was called in ancient times, Brighthelmstone. For our present purpose the middle of the 18th century may suffice for a starting point. About the year 1758 or 1759, there were encampments on Brighton Downs, while Admirals Hawke and Rodney were keeping an eagle eye upon the French fleet in Brest harbour. 'What has that to do with music?' the reader may perchance inquire. The answer to that is the second stanza of one of our good old English ditties, not unknown in the Army and Navy. Here is the second verse, which will at once recall the tune :

Oh, ne'er shall I forget the night,
The stars were bright above me,
And gently lent their silv'ry light,
When first she vow'd to love me !
But now I'm bound to Brighton camp,
Kind heaven then pray guide me !
And send me safely back again
To the girl I left behind me.



MR. ROBERT TYLOR.

CONDUCTOR OF THE BRIGHTON SACRED HARMONIC SOCIETY.
(Photograph by Mr. A. H. Fry, Brighton.)

From this vocal strain let us turn to an instrumental achievement at the 'Queen of watering-places' which took place in the month of August, 1768, when 'a Mr. Noel, assisted by Mrs. March, gave a concert at Shergold's. He performed on the violin and on the pantaleone and salterione, an instrument 11 feet long, fitted with 276 strings.' Invented by Hebenstreitt, at Merseberg, about the year 1700, the pantaleone was an improved and enlarged dulcimer, having two sets of strings, one of catgut and the other of wire. The salterione may have been an elongated form of the salterio which, resembling the dulcimer, was placed on the lap of the performer and played with the fingers instead of with hammers.

To leave behind us the region of speculation and to return to matters of fact, there can be no doubt that when the First Gentleman in Europe gave practical proof of his affection for Brighton, music began to enter largely into the attractions of the town, though doubtless it was not of a very exalted type. The Prince Regent established a Chapel Royal as a part of his Pavilion establishment, and in the year 1800 a selection of sacred music (Handel, of course), was given for the benefit of Mr. Prince, the organist of that prince-supported sanctuary. Thunder's Harmonic Rotunda was the locale of twelve subscription concerts given in 1808, under the patronage of the Prince of Wales, by a Mr. Kemp, Mus.B., when, between the vocal pieces—songs, duets, trios, glees, &c., ancient and modern—the band of the Gloucester Militia performed 'some of their most favourite airs,' evidently to brighten up the programme.

In the same year concerts were given by Mr. L. Malsch—a name not unknown in the best orchestras of to-day—who was 'the Music Master of his Royal Highness's Military Band.' At one of his concerts, given at the Old Ship inn, the programme comprised:

The overture to Mozart's 'Zauber flate,' a Beethoven Symphony, grand chorus in the 'Creation,' a Violin concerto by Spohr, concerted and other pieces for bassoon, horns and clarinets, glees by vocalists from Chichester Cathedral, Handel's 'Hush, ye pretty warbling choir,' by one of the boys, a Pianoforte concerto, and between the parts, petite pieces on the Pandean pipes.

A Beethoven symphony at Brighton in 1808! We are told that

The concert was very elegantly attended. The first act of the concert commenced about nine o'clock, and the last was not finished before midnight. The concert over, the violins struck up a lively air, and the merry dance gave animation and pleasure to its votaries, till nearly two o'clock in the morning.

We may pass on to the year 1823, when Attwood and a small contingent of singers from the Chapel Royal, St. James's, were 'commanded' to do duty at the Chapel Royal, at Brighton. Under 'Court News,' the *Morning Post* records:

Master Wesley, from His Majesty's Choir at the Royal Chapel, St. James's, took the soprano and leading parts in the anthem, &c., with sweet and divine effect.

Master Wesley was included in the new choir.

Later in the year—December, 1823—the same fashionable journal further records that:

The soprano of Master Wesley was remarkably clear; his shake was open, his every intonation distinct and correct. The King's Band, with Mr. Attwood at the organ, were on duty.

The Master Wesley above referred to was then twelve years of age; ten years later he composed 'The Wilderness.'

Another juvenile, though of the instrumental, not the vocal order of achievement, has now to be mentioned in the person of George Aspull. As a prodigy pianist, aged eleven, at one of the concerts he gave at Brighton in December, 1824, and January, 1825, he is said to have introduced Weber's 'Concertstück' to an English audience. Brighton should surely be proud of that distinction.

The year 1828 was an important one in the musical history of Brighton, for two musical festivals were held there in that year! They both took place in St. Peter's Church. The first, on January 24, one day before the consecration of the sacred edifice, was under the direction of William Hawes, with Attwood

at the organ. Selections from the 'Messiah' and Luther's Hymn formed the bulk of the programme. Later in the year (October) a much more important music-making was held, lasting three days. The principal vocalists were Miss Paton, Mrs. Knyvett, and Madame Caradori-Allan; and Messrs. Braham, Knyvett, Hawes and Phillips. The band numbered fifty performers, and Attwood conducted 'at the organ.' The performances, which commenced at 11.30 a.m., included the following works: 'Dettingen Te Deum' (Handel) and 'Coronation Anthem' (Attwood), the first day; Parts 1 and 2 of the 'Creation' and a miscellaneous programme, the second day; and the 'Messiah,' the third day. Mr. Gutteridge, organist of the church, a post he held for forty-four years, does not seem to have taken part in this early festival.

Forty-one years passed before anything on a festival scale was again attempted at Brighton. In the month of February, 1869, Mr. William Kuhe—now an octogenarian, who had settled in the town in 1847—gave a series of 'Fifteen grand subscription orchestral concerts, on a scale never yet attempted in Brighton.' The concerts, given on successive days, were held in the Grand Concert Hall, Middle Street. In the following year, 1870, Mr. Kuhe repeated the experiment, the performances taking place in the Dome, formerly the riding-school portion of the Royal stables attached to the Pavilion. The artists who appeared at these two series of concerts were Madame Schumann, Madame Norman Neruda (Lady Hallé), Joachim and Piatti. These gargantuan feasts of music, due to the enterprise of Mr. Kuhe, became in 1871 the important series of musical festivals associated with the name of that veteran musician. Space will not permit of a detailed account of these festivals, which took place annually from 1871 to 1882. Suffice it to say that among the composers who personally conducted their own works were Gounod, Costa, and Sterndale Bennett. On February 13, 1877, Frederick Clay's 'Lalla Rookh' was produced under the direction of the composer, a cantata which includes that charming song 'I'll sing thee songs of Araby,' sung by Mr. Edward Lloyd and received with genuine enthusiasm. In his genially written book 'My musical recollections,' Mr. Kuhe states that the financial loss on his last festival (1882) was £1,000, and that the average deficiency was £500, but it would be difficult to estimate the artistic gain to Brighton due to these important music-makings.

The Brighton Sacred Harmonic Society can point to a history, somewhat broken perhaps, of more than eighty years. Started in 1827, the Society originated by the union of the choirs of the Parish Church, the Countess of Huntingdon's Chapel, and Bond Street Chapel. These church choirs were brought together by the two festivals in 1828 already mentioned. The practices took place, with organ accompaniment only, under Mr. Edward Petett, at Faithfull's Chapel, now Trinity Presbyterian Church, in Church Street. Thus the Brighton Sacred Harmonic Society, like its distinguished namesake in London, began its career in a modest way and amid ecclesiastical surroundings. Beginning in November, 1831, a small body of instrumentalists met weekly at Walker's Marine Library, and afterwards at the Telemachus Rooms, Old Ship Hotel. These instrumentalists and the chorists above-mentioned united their forces under the name of the Amateur Choral Society, Miss Lucombe, afterwards Mrs. Sims Reeves, being the soloist. Eighty strong, these singers and players subsequently named their organization the Brighton Sacred Harmonic Society, and for a long period of years gave their concerts at the Town Hall.

Passing over the ups and downs of the Society, we come to an important period in its operations and usefulness, the appointment to the conductorship, in 1870, of Mr. Robert Taylor, who still worthily holds that office. Mr. Taylor brought into the ranks his Brighton Musical Union, founded by him in 1868, an amalgamation which was of the greatest value in furthering the cause of choral music in the town. The full title of this excellent organization is the Brighton Sacred Harmonic Society and Musical Union. For six years, 1871-77, the members were exclusively engaged to sing the choral works at Mr. Kuhe's festivals. In 1878 the Society resumed its independent existence. Until 1884 the concerts were private, but in 1885 they became public, and the oratorios, &c., were accompanied by a full orchestra. To give the list of works performed under Mr. Taylor's efficient direction would be to enumerate some eighty choral works by ancient and modern composers. Of the latter no fewer than eighty works have been introduced to Brighton audiences by the Society, these including Parry's 'King Saul,' a year after its production; and at the recent festival the choir had the distinction of singing in the first performance given in the town of Elgar's 'Dream of Gerontius.'

The Society has its own orchestra, numbering forty-five performers, and the choral membership stands at 200 voices. The organist is Mr. Percy Taylor, a son of the conductor; Mr. W. A. Baker is the leader of the band, and Mr. W. T. Ashby enthusiastically discharges the duties of honorary secretary. A memorable achievement of the Society deserves special mention for more than one reason—the performance on December 7, 1881, of the vocal portion of Beethoven's Choral Symphony. This took place at the Aquarium, and formed one of the excellent concerts conducted by Mr. Frederick Corder during the time (1880-82) he so ably and with true artistic success held the office of director of music at the Brighton Aquarium. One noteworthy achievement of Mr. Corder's was the performance of all Beethoven's symphonies, including No. 9, as mentioned above.

Mr. Robert Taylor, conductor of the Brighton Sacred Harmonic Society, is a native of Evesham, a town of twofold interest as being the scene of a celebrated battle, and the place where Clementi died. In the parish church of St. Lawrence, Mr. Taylor played, at the age of eight, the first choral service held in that church since the Reformation. He afterwards became a chorister of Worcester Cathedral, of which, as an articulated pupil of Dr. Done, the organist, he was assistant-organist. In 1866 he settled at Brighton, upon being appointed organist of St. Patrick's, Hove, a church famed for its musical services. Upon commencing his duties, Mr. Taylor changed the Gregorian into the Anglican type of service, and among his successors who carried on the good work were Mr. E. H. Thorne, Dr. F. E. Gladstone, and the late Dr. F. J. Sawyer. From 1870 to 1889 Mr. Taylor was organist of Brighton College, and for twenty years, in addition to his other church work, he held the office of choirmaster at St. Michael's Church. At the inspiring services held in the Dome on Easter Sundays in connection with the Volunteer reviews formerly held at Brighton, he had charge of the entire musical arrangements, and presided at the organ; on those occasions his fine tune St. Patrick's, to 'O worship the King,' was sung with thrilling effect to the accompaniment of massed Volunteer bands and organ. In conjunction with Dr. Alfred King—a much respected musician who came to the town in 1865—Mr. Taylor started in 1883 the Brighton School of Music. The students, in number about 250, receive instruction in various branches of music under qualified professors.

A good all-round musician, with exceptional gifts as a conductor, Mr. Taylor has made the teaching of singing a speciality, and in many ways he has done splendid work for the cause of music in his adopted town.

An interesting institution in the town is the Brighton Musical Fraternity, which has existed for more than twenty years and includes the leading professional and amateur musicians. In addition to an annual dinner, the Fraternity gives concerts monthly during the winter at the Old Ship Assembly Room for almost a nominal subscription, and the entire proceeds are devoted to charitable purposes. Chamber music has been a great feature of the programmes. Part-singing by the members is always introduced, and the present Mayor (Mr. Slingsby Roberts), an excellent amateur, regularly takes his part in the choruses.

In regard to past organizations, honourable mention is due of an amateur symphony society, for many years conducted by Mr. Stern, the senior musician of Brighton, who was prominent in the town for sixty years. Nor must it be forgotten that the late Dr. F. J. Sawyer conducted, for thirteen years, the Brighton and Hove Choral and Orchestral Society, which he founded in 1883. The Brighton Symphony Orchestra, conducted by Mr. Shaw, organist of St. Patrick's Church, Hove, give four orchestral concerts during the winter.

Present-day activities include a choral society, established and conducted by Mr. Chastey Hector, organist of St. Peter's Church, for the performance of oratorios. On December 21 last, an extensive selection from Bach's 'Christmas Oratorio' was successfully given in St. Peter's Church. Among Nonconformist choirs, that of Florence Road Baptist Chapel, under Miss Bessie Woode, has become distinguished by gaining the first-prize at a competition held at the Crystal Palace.

Among well-known living musicians the following are natives of Brighton: Dr. Botting, Mr. Henry Davey (to whom we are much indebted for help kindly rendered in the preparation of this article), and Dr. Davan Wetton; and the names of those no longer in the flesh include A. H. Jackson, F. J. Sawyer, and Leo Stern, the violoncellist.

The recent Brighton musical festival is noticed on p. 113. Next month we hope to give an account of the Brighton Municipal Orchestra and its constitution, together with some biographical notes on and a portrait of the conductor, Mr. Joseph Sainton.

The gold and silver medals offered by the Associated Board of the Royal Academy of Music and the Royal College of Music for the highest and second highest honours marks, respectively, in the Advanced and Intermediate Grades of the Local Centre Examinations in music—the competition being open to candidates in the British Isles—have been awarded as follows:—Advanced Grade silver medal, Miss Grace Blakemore, Cardiff centre, pianoforte; Intermediate Grade gold medal, Miss Kathleen M. Dark, London centre, pianoforte; Intermediate Grade silver medal, Miss Phyllis E. Kidner, Brighton centre, violoncello.

A musical play, 'Nymphidia,' libretto by H. de Koningh, music by Frederic Leeds, was presented at St. Peter's Hall, Brockley, on January 2 and 4. The work contains some twenty-five numbers, comprising solos, duets, a quintet and choruses, besides some effective dances, the music for which was selected from various sources. Mr. Leeds was at the pianoforte, and directed a small orchestra.

'The Roll of Graduates in Music (Incorporated) and Calendar, 1909' (Musical News Office), is welcomed as a useful book of reference.

ELGAR'S SYMPHONY.

To state that Elgar's Symphony has achieved immediate and phenomenal success is the bare truth. If proof were wanting, it can be furnished by the subjoined list of past and future performances of the work. Within five weeks of its production at Manchester (on December 1), it was twice performed at New York, and the first performance on the Continent took place at Vienna on January 20. The following telegram, sent to the publishers, briefly records the latter event:

Wien, Jan. 20, 11.50 p.m.
First Continental performance of Elgar's new
Symphonie under Ferdinand Loewe in Vienna grand
success.

		KAUDELA CONCERTVEREIN.	
		1908	CONDUCTOR.
Manchester (Hallé Concerts)	Dec.	1	} Dr. Richter.
London Symphony Orchestra	"	19	
" " "	"	1909	} The Composer.
Queen's Hall Orchestra	Jan.	1	
" " "	"	7	
" " "	"	16	
Brighton Festival	"	16	Joseph Sainton.
Blackheath Conservatoire	"	26	George Mackern.
Queen's Hall Orchestra	Feb.	3	Henry J. Wood.
Birmingham Concerts Society	"	16	George Halford.
Eastbourne	"	20	Dr. Richter.
Worcester	"	23	Ivor Atkins.
Liverpool (Hallé Concerts)	"	26	} Dan Godfrey.
Bournemouth	"	27	
Manchester (Hallé Concerts)	Mar.	4	—
Nottingham	"	5	Allen Gill.
Southport	"	5	A. W. Speed.
Bristol Symphony Orchestra	May	3	Hubert Hunt.
Philharmonic Society	"	13	Nikisch.
Middlesbrough Festival	Oct.	27	} The Composer.
Philharmonic Society	Nov.	11	
FOREIGN.			
New York	Jan.	3	} Walter Damrosch.
" " "	"	5	
Vienna	"	20	} Ferdinand Löwe.
Munich	"	—	
St. Petersburg	"	21	Alex. Siloti.
Leipzig (Gewandhaus)	Feb.	11	Nikisch.
Chicago	"	—	—
Boston	"	—	—
Toronto	"	—	—

Reviews.

Ode to a nightingale. For baritone solo, chorus and orchestra. Words by Keats. Music by Dr. Ernest Walker.
Milton, thou should'st be living. For baritone solo, chorus and orchestra. Words by Wordsworth. Music by Gerald Bullivant. [Novello & Co., Ltd.]

In Keats's beautiful *Ode*, Dr. Walker has found a congenial medium for intimate expression, and his setting contains much that is delicate, picturesque and highly characteristic of the composer's thoughtful style. The contemplative mood of the poem is reproduced in the music, which is continuous, repetitions of the words being avoided with almost Wagnerian rigour. The interest is varied by alternation and combination of solo and chorus. Some very effective passages occur in the choral writing, which is smooth and flowing, while it is modern in texture. The work will well serve to interest and display the skill of experienced choirs. The ending, where the choir sings the words 'Fled is that music:—Do I wake or sleep?' unaccompanied, is novel and striking. Only a singer of responsive temperament will do justice to the baritone solo portions, which comprise nearly half the work. The choral parts are well within the scope of any choir with sufficient resources to give effect to the grandiose style of the work. In the orchestral score the composer employs muted strings, four horns and the usual wood-wind, with the notable exception of oboes. The time of performance is a little under twenty minutes. The solo portion is not exacting.

Memories of half a century: a record of friendships.
Compiled and edited by R. C. Lehmann, M.P. With
a frontispiece.

[Smith, Elder & Co.]

An interesting volume, without a dull page from cover to cover. This can rarely be said of books of the reminiscent type. Portions of these 'Memories' have already appeared in magazines, but their publication in a more permanent form is heartily welcomed. 'No small part of this volume,' says the compiler, 'consists of letters from those who, at one time or another, corresponded with my parents.' Indeed, the epistolary extracts which are scattered throughout its twenty-two chapters, are by no means the least fascinating part of the book. The musical interest of this delightful volume covers nearly thirty pages. In these are recorded many anecdotes and letters from such well-known persons as Hallé, Chorley ('transparent, with rosy skin, and yellow hair'), Grove ('friendliness shone from his eyes and from every line of his face'), and Sullivan ('the brilliant young man'). Some of the most amusing parts of the book are associated with Chorley, the musical critic of the *Athenæum*. Here is an instance of his absent-mindedness:

'I told you in my last letter about the dinner we had arranged for Chorley. When we sat down, his delusion of being at his own table came on again. We were all known to him except Mr. Bockett. I saw him now and then puzzling over Bockett, unable to account for Bockett, but in his old-fashioned, chivalrous way with the greatest stranger, sending all the dishes round to Bockett, pressing things on him. "Take the champagne to Mr. Bockett, please," etc., etc. After dinner, when Wilkie [Collins] was proceeding to light his cigar, Chorley at once interfered, declaring that he never allowed smoking in his dining-room. There was, I believe, a little scene, but matters were amicably arranged. Afterwards, in the music-room, Chorley asked me how his dinner had gone off, was it good? Then he said, "I shall certainly ask Mr. Bockett again, he's ver-y nice." "But," said Kitty, "have you ever seen him before?" "Well," said Chorley, meditating, "no—but then" (with an important little snigger) "this little dinner of mine has been a complete——," perhaps he meant a complete surprise to himself, but he waived off the end of the sentence. Every now and then he quite recovered himself, and told us how confused he had been. During one of these intervals he went up to Wilkie and most touchingly apologised to him, but in a short time again he would ring the bell and think himself at home.'

One more extract must be given. It consists of a letter written by Sullivan to Mr. Lehmann when the latter was about to complete his seventh year. Dated January 2, 1863, it begins 'My dear Rudie,' and continues:

'I write to wish you many happy returns of the day—in other words, to tell you how I hope you may live to be a fine old man, honest, upright, and good, always doing what is right, and especially being kind and affectionate to your parents, for think what they do for you.'

'Now the Sermon is over, we will proceed to lighter matters. In the first place, I shall be delighted to avail myself of your kind invitation for to-morrow which you did me the honour to send. The prospect of Tea and Buns which you hold out is far too tempting to resist, particularly as Buns are the one great comfort of my life—in fact, the sole object, almost, for which I live. If you could throw in a few biscuits and a pickled onion in red currant jelly my happiness would, indeed, be more than I could well bear. No more of this, however, until we meet.'

'Good-bye, my dear boy.—Ever your affectionate friend,

Arthur S. Sullivan.
His + mark.'

Need anything more be said in appreciation of a volume that can be read and re-read with unalloyed pleasure?

PART-SONGS FOR FEMALE VOICES.

The flaming sun is dying; Fair Elma; Vigil; Merry Spring returning; Day, in twilight grace, is dying; Zephyr through the woodland straying; Ah, tender flowers; Were I a bird. By Ferdinand Hiller. English words by W. G. Rothery.

It is not always May. Words by Longfellow. Music by Ciro Pinsuti.

[Novello & Co., Ltd.]

The simplicity of Hiller's trios will recommend them, especially as it is achieved without recourse to the commonplace. They are tuneful, and the composer has for the most part been content to let the under parts move with and accompany the first soprano. 'Zephyr, through the woodland straying,' however, is distinguished by its flowing, independent part-writing. A simple melody of short range is sung by the first soprano; it is then taken up by the second soprano, while the first adds a counterpoint above it; these parts are then transferred to the second soprano and alto, while the first soprano adds a further counterpoint. An effective *coda* follows. Of the other trios, 'Fair Elma' and 'Merry Spring returning' deserve special mention; but all will repay the attention of ladies' choral societies in search of artistically-written music.

Pinsuti's most dainty style is exemplified in 'It is not always May,' the pianoforte accompaniment being an interesting feature. Each 'voice' in the trio has a solo, which can be sung as chorus.

Handel and his orbit. By P. Robinson.

[Sherratt & Hughes.]

The object of the author in writing this interesting volume was to discuss some points of biography and history. Discussion seldom leads to conversion on either side, but Mr. Robinson's arguments, at times subtle, are at any rate well worthy of consideration. The main discussion concerns the three works: the *Stradella* 'Serenata,' the *Urio* 'Te Deum,' and the *Erba* 'Magnificat.' The author would have us believe that all three were early compositions of Handel himself, so that he had a perfect right to borrow from them. With regard to the 'Magnificat,' Sir George Macfarren held the same opinion. Mr. Robinson naturally points to the vague knowledge we possess authorizing us to regard those three works as having been written by the composers mentioned. But he has compared the music with works of Handel written at Hamburg, or in Italy, showing certain passages similar to others in *Stradella*, *Urio* and *Erba*. They are extremely interesting, and some very curious but unequal in importance. To give one or two illustrations would not be fair to the author; only in the cumulative evidence which he brings forward lies the strength of his argument.

Mr. Robinson, in trying to remove Handel from the charge of borrowing, or as some say stealing, from the three Italian composers, reminds his hearers that similar charges concerning Kerl, Graun, and other composers have been proved up to the hilt. It is only fair to the author to note that in studying his views with regard to the 'Serenata,' &c., we must not be prejudiced and say, 'if Handel borrowed in certain directions very likely he did the same in these special cases.'

Another discussion in this book concerns the question of borrowing. Did Handel act openly or secretly? he asks, and comes to the reasonable conclusion that the borrowing was done openly. Then he has a chapter on 'Contemporary usage,' but here the proofs of what other composers did are rather forced. Nevertheless, Mr. Robinson starts an interesting question, especially as regards Bach, and one on which anyone well versed with the music of the period, or anterior thereto, could perhaps point to robberies hitherto unsuspected.

It may be recorded that Mr. Robinson has contributed articles to this journal on 'Handel's influence on Bach' (July, 1906) and 'Bach's indebtedness to Handel's *Almira*' (May, 1907).

PART-SONGS.

To daffodils. Words by Herrick. Music by Henry John King.

By a gentle river laid. Words by Sir Edward Sherburne (1618-1702). Music by John E. West.

[Novello & Co., Ltd.]

Herrick's dainty and modest little lyric has probably been set to music more frequently than any other English poem, but it cannot be said that the latest addition to the list is superfluous. Mr. King's setting is elegant and musicianly, and well in keeping with the words.

Mr. West's part-song avoids the square construction by means of overlapping phrases and other devices that keep the rhythmic interest alive. It presents no technical or interpretative difficulty, but nevertheless demands highly finished singing, and is worthy the attention of the most experienced choirs.

PIANOFORTE MUSIC.

Age and Youth. By A. Herbert Brewer.

Allegretto. By W. Wolstenholme.

[Novello & Co., Ltd.]

The pianoforte transcriptions of Dr. Brewer's two orchestral pieces make effective drawing-room solos, especially 'Age,' which is considerably the easier, and within the range of skill of a moderate executant. 'Youth' is built mainly on one theme of rhythmic character, which is worked up into a series of climaxes. It culminates in an octave passage of some difficulty, but of brilliant effect if well played.

Mr. Wolstenholme's 'Allegretto' is also a pianoforte arrangement, the original composition being written for viola and pianoforte. It is melodious, well harmonized and of no great difficulty.

Obituary.

French and Belgian music suffered an irreparable loss in the death, at Brussels, on December 24, of FRANÇOIS AUGUSTE GEVAERT, director of the Brussels Conservatoire. Full of years and honours, he died of the effects of pneumonia contracted on leaving a rehearsal held at the said institution. He was buried with great pomp on December 29, the funeral service, in the parish church of Notre-Dame-du-Sablon, having been celebrated in strict accordance with very detailed and curious instructions given in his will, plainsong only being used. Born at the little Flemish village of Huyse, near Oudenarde, on July 31, 1828, the son of a baker and destined by his father for that trade, he was allowed to join the local church choir, where he displayed such gifts in learning plainsong that his parents consented to his being sent to the Ghent Conservatoire. There he soon made his mark. In a few years he became organist at a local church, and produced compositions such as cantatas, psalms and operas. At the age of nineteen he won the first government prize for composition, the result being a long journey through Spain, Italy and Germany. Returning to Ghent in 1852, he wrote opera after opera with almost invariable success. His few failures did not cool his ardour, and when his works were admitted to the Paris Opéra Comique, his success in France was assured. Hence, in 1867, he was appointed

Director of the music' at the Grand Opéra, a post which was specially re-created for him after having been left unfilled for a number of years. The Franco-German war having caused him to return to Belgium in 1871, he was appointed successor to Fétis as director of the Brussels Conservatoire, in which capacity he greatly distinguished himself as teacher and organizer. Strangely enough, he thenceforth devoted himself almost exclusively to didactic works and to the editing of old Italian, German and French music. He composed no more operas, but a few soli, choral and orchestral works from his pen proved that his creative gifts were not failing him. Amongst his best-known writings are his elaborate 'Treatise on Orchestration,' a 'History and theory of ancient music,' in addition to books on Gregorian

music, &c. In fact, he was one of the rare musicians who combine with exceptional talents for composition the gifts of the deep thinker and powerful writer on the origin, development and scientific aspect of their art.

The distinguished French composer, ERNEST REYER, died on January 15 at his country-seat at Lavandon, near Toulon. Born at Marseilles on December 1, 1823, he received his first systematic musical training, at the age of twenty-five, from his aunt, Madame Farrenc. Theophil Gautier wrote for him the libretto of an ode-symphonic, entitled 'Le Selam,' which was successfully produced in 1850. A number of operas and ballets followed, amongst the former being 'Maitre Wolfram,' and 'La Statue,' one of his best works. In 1866 he became musical critic of the *Journal des Débats*, a post he held for about thirty years. He had before then declared himself an ardent champion of Wagner's music, and his articles, not unworthy of his predecessor Berlioz as regards style and *esprit*, provided highly interesting reading. His best work is no doubt 'Sigurd,' at which he worked for about twenty years. Produced at Brussels with great success on January 7, 1884, it was performed at Covent Garden on July 15 following. The Brussels Théâtre de la Monnaie was also the first to produce his 'Salambô,' in 1890. Reyser was a member of the Institute of France and *Grand-croix* of the Legion of Honour, the most exalted form of the Order, a distinction conferred upon only a very few civilians.

On the last day of 1908 died, we regret to record, a true friend of Sunday School music—JONATHAN BARNARD, in his seventy-eighth year. In 1871, with the late Luther Hinton, he founded that flourishing organization, the London Sunday School Choir. The successful management of thirty-six annual festivals at the Crystal Palace, thirty-three concerts at the Royal Albert Hall, and other large gatherings at the Alexandra Palace, must be placed to his credit and organizing zeal. A true lover of music, he threw himself whole-heartedly into the work which was the joy of his life; and his Christian spirit and genial personality endeared him to all with whom he came into contact.

The death of Mr. JOSEPH CHALK is referred to on p. 99.

A PARISIAN NOVELTY.

An important novelty, as far as Paris is concerned, was performed at the Colonne concert of December 27, viz., M. Gabriel Pierné's 'Les enfants à Bethléem,' a mystery in two parts, for soli—one of them spoken—chorus of children and orchestra. It deals with a beautiful legend of the children who 'watched their flocks by night' being hailed by the voice of the star telling them that 'Jesus, the son of Mary, is born in a stable.' The affrighted little shepherds and shepherdesses follow the star to Bethlehem, meeting three Holy Kings on the way, and looking with wonder and awe at the camels, the monkeys and elephants in their train. In the stable the Virgin lulls her Babe to sleep, the ox and ass indulge in 'sweet dialoguing,' and the children adore the Christ-Child. This naive and charming legend has been set to melodious and touching music that could not fail to please. The composer conducted, and the performance was perfect.

CHAMBER MUSIC IN THE THEATRE.

A praiseworthy effort to raise the standard of instrumental music in theatres should be recorded. Mr. Stanley Hawley, having secured the assistance of Messrs. Cathie, Fellowes, Tertis, and Renard, began last month the performance of movements from the best quartets and pianoforte quintets at the Kingsway Theatre in place of the usual overture and entr'actes. The experiment has been most successful, the audience proving attentive and appreciative, added to which the Kingsway Quartet, as the party styles itself, from playing the best music together nightly has acquired a perfection of ensemble that should make it very acceptable in the concert room. Madame Lena Ashwell, the lessee of the theatre, who studied at the Royal Academy of Music, warmly supports Mr. Hawley's efforts.

Lo, the winter is past.

February 1, 1909.

ANTHEM FOR EASTER.

Composed by BERTRAM LUARD-SELDY.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Poco Andante. ♩ = 72.**Ch. two soft 8 ft. Stops.*

Soc. with Oboe.

Ped. soft 16 & 8 ft.

SOPRANO.
Lo, . . the win-ter . . is past;

ALTO.
Lo, . . the win-ter . . is past;

TENOR.
Lo, . . the win-ter . . is past;

BASS.
Lo, . . the win-ter . . is past;

Oboe in. p *add Oboe to Soc.* *Ch.* *Soc.*

mp the rain is o-ver and gone, the rain is o-ver and

mp the rain is o-ver and gone, the

p

Soc. Oboe in and add 4 ft. Stop.

Ped.

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gone, The flowers ap-pear on the earth, and the time of the

and the time, the time of the

rain is o-ver and gone, The flowers ap-pear on the earth, on the

and the time of the

mf *dim.*

p *Gt. coupled to Str.*

sing-ing birds is come, the rain is o-ver and gone, . . . and the

sing-ing birds is come, the rain is o-ver and gone, . . . and the

earth. . . . Lo, the win-ter is past, is past; the rain is o-ver and

sing-ing birds is come, the rain is o-ver and

Gt. *mf*

flowers ap-pear on the earth, and the time of the

flowers ap-pear on the earth, and the time of the

gone. The flowers ap-pear on the earth, and the time of the

gone. The flowers ap-pear on the earth, and the time . . of the

sing-ing birds is come, the time of the sing-ing birds is come. Lo, . . . the win-ter is

mf Str. *mf Gt.* *senza Ped.*

past, lo, . . . the win-ter is past; . . . the rain is o-ver and

mp *mp* *mp* *Str.* *Ch. 8 & 4 ft.* *senza Ped.* *Ped.*

gone. . . The flowers ap-pear on the earth, . . . and the time of the

cres. *cres.* *cres.* *f* *mf Gt.* *Gt.* *f* *dim.* *Gt. to Ped.*

sing-ing birds is come. Praise the Lord, praise the
 sing-ing birds is come. Praise the Lord, praise the
 sing-ing birds is come. Praise the Lord, praise the
 sing-ing birds is come. Praise the Lord.

ff rit.
p
ff Gt.

Lord.
 Lord. This is the
 Lord. This is the day which the Lord hath made, we will rejoice and be glad in it,
 This is the day which the Lord hath made, we will rejoice and be glad in it,

(♩ = ♩. of previous time.)
mf Gt.
senza Ped.

day which the Lord hath made, we will re-joice and be glad in
 we will re-joice and be glad in..

mf

This is the day which the Lord hath made, we will re-joice and be
 it, we will re-joice and be glad, re-joice and be
 it, we will re-joice and be glad, re-joice and be
 it, we will re-joice, re-joice and be
 glad in it, this is the day which the Lord hath made, we
 glad in it, we
 glad in it, this is the day which the Lord hath made, we will re-
 glad in it,
 will re-joice and be glad in it, this is the day,
 will re-joice and be glad in it, this is the day, this
 - joice, re-joice and be glad in it, this is the day,
 this is the day,
 mp Gt.
 senza Ped.

mf
mf
mf
mf Sw.
Sw. to Ped.
mp Gt.
senza Ped.

this is the day which the Lord hath made,
 is the day which the Lord hath made,
 this is the day which the Lord hath made,
 this is the day which the Lord hath made, this is the

increase Swell. *mp* *Gt.* *Ped.*
 this is the day which the Lord . . hath
 this is the day, . . the day which the Lord hath
 this is the day, . . the day which the Lord hath
 day, this . . is the day, *mf Gt.* the day which the Lord hath

made, *mf* we will re-joice in it, we will re-
 made, *mf* this is the day which the Lord hath made, we will re-
 made, we will re-joice in it, this is the day, we will re-joice, we
 made, *mf* we will re-joice and be glad in it, we

increase Swell to Full. *f*

First system of the musical score. It consists of four staves. The top two staves are vocal parts with lyrics: "joyce and be glad in it, we will re-joyce and be glad in". The bottom two staves are piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The music is in a major mode.

Second system of the musical score. It consists of four staves. The top two staves are vocal parts with lyrics: "it, re-joyce and be glad . . . in it. it, we will re-joyce and be glad . . . in it. it, we will re-joyce and be glad . . . in it." The bottom two staves are piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

Third system of the musical score. It consists of four staves. The top two staves are vocal parts with lyrics: "Al - le - lu - ia, A - men, Al - le - lu - ia, A - men, Al - le - lu - ia, A - men, Al - le - lu - ia, A - men." The bottom two staves are piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The system ends with a double bar line and a fermata over the final note.

Al - le - lu - ia, A - - men. This is the day which the

Al - le - lu - ia, A - - men. This is the day which the

Al - le - lu - ia, A - - men. This is the day which the

Al - le - lu - ia, A - - men. This is the day which the

rit.
Lord hath made, . . we will re - joice and be glad in it.

rit.
Lord hath made, . . we will re - joice and be glad . . in it.

rit.
Lord hath made, . . we will re - joice and be glad . . in it.

rit.
Lord hath made, . . we will re - joice and be glad . . in it.

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Mr. C.
in rhyth
of the M
Dr. W.

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MUSIC IN RHYTHM,

AS EXEMPLIFIED BY THE TIMPANI.

Mr. Gordon Cleather read an interesting paper on 'Music in rhythm, as exemplified by the timpani,' at the meeting of the Musical Association on January 19. The President, Dr. W. H. Cummings, was in the chair.

It was scarcely necessary, said the lecturer, to explain that rhythm was the basis of all music, as it was the earliest to manifest itself, hence the importance of the subject. To the general public the part of the player on the drums was looked on mainly as calling for little more than vigorous energy, whereas the musician recognizes that it calls for susceptibilities of the highest order, and that consequently the ideal performer is but seldom met with, and when found is valued in proportion by the conductor. In proof of this, Dr. Richter, when he first visited this country, brought his own drummer with him, while Sir August Manns used to maintain that Mr. J. A. Smith, who filled that post at the Crystal Palace, was the finest musician in the orchestra. It must be remembered that an accurate sense of pitch is one of the first requirements, for frequently an alteration in the tuning has to be made with great rapidity during the course of a movement.

Explaining the construction of the kettle-drum, Mr. Cleather demonstrated the function which the body of the drum exercises in reinforcing the tone. On beating the head when removed, a dead and unmusical sound resulted; but when replaced, a musical tone was at once produced, capable of the softest murmur or of the most vigorous concussion. It was formerly the practice to beat the drums at the centre of the head, but a much finer tone was obtained by applying the blow at a point nearer the circumference. A pair of drums was the invariable complement, which were tuned to the tonic and the fourth below. Now, however, composers treated the instrument with greater freedom, both in number and in variety of tuning, so that three or even four drums were by no means unusual, thus increasing the melodic power of the instrument. Mr. Cleather proceeded to speak of the composers who had shown the greatest skill in availing themselves of these resources, illustrating his remarks by interesting examples, in which he was ably assisted on the pianoforte by Mrs. Stanfield Prior. An extract from Brahms's 'Requiem' was specially noticeable.

A short discussion followed, in which the chairman and Dr. Prout joined, the latter bringing forward several interesting cases of early attempts at greater freedom of practice. It was generally supposed that Beethoven was the first to use two drums simultaneously, but he had found such a passage in one of Martini's operas, *i.e.*, at the end of the 18th century; while three drums had been used by Rossini, notably in his 'Stabat Mater,' where, however, the part for the third drum was in modern scores given to the contrabasso!

BRIGHTON MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

It was a happy idea on the part of the Brighton Corporation to persuade the newly-constituted Municipal Orchestra, conducted by Mr. Joseph Sainton, and the old-established Brighton Sacred Harmonic Society, conducted by Mr. Robert Taylor, to join hands in a grand musical festival. The project attained its realisation on January 13, 14, 15 and 16, in the Dome. Three choral and two orchestral concerts were given, in the course of which works by five English composers were presented. All the latter took part as conductors of their own music, the other portions of the programme being carried out under the guidance of Mr. Joseph Sainton and Mr. Robert Taylor.

The artistic and financial success of the festival was in every respect foreshadowed in the opening performance, on January 13, of 'The Dream of Gerontius.' A high standard was shown in the choral singing and orchestral playing, while a crowded hall showed that the public support was greater than the most sanguine had anticipated. As a matter of fact, hundreds of would-be listeners were turned away. This eagerness doubtless arose largely out of curiosity to hear a great work that was new to Brighton. If the seaside metropolis has hitherto shown a lack of

interest in Sir Edward Elgar and his works, it has now made ample amends in the course of the festival. The composer conducted 'The Dream of Gerontius' in person, and secured an intimate interpretation, in which he received sympathetic aid from the soloists, Miss Alice Lakin, Mr. John Coates and Mr. William Higley. Considering that chorus, orchestra and conductor had never before been associated together, the performance on the whole showed surprising unanimity.

Although the second performance, on Thursday evening, was styled a Wagner concert, by far the most important feature was the production with full orchestra of Mr. S. Coleridge-Taylor's 'Bon-bon Suite' for baritone solo, chorus and orchestra, given under the direction of the composer. It was clear that all concerned had worked *con amore* to do justice to the music and to make the occasion a memorable one. The bright, melodious strains had evidently caught the fancy of the Brighton chorallists, and there is no doubt that they suited the palate of the audience, who showed a lively appreciation of each number. It was fortunate that the music was easy to grasp and capable of standing on its absolute merits, for there was no printed text of the words in the programme, the disadvantage of this regrettable omission being only partly mitigated by analytical notes.

The Suite consists of settings of six unconnected poems of imaginative character by Thomas Moore. Both in form and in style these six pieces, each of which is suitable for separate performance, supply a want constantly felt by choral societies in search of artistic music that is both light in character and worthy of their abilities. In the orchestral accompaniment that was used at Brighton, Mr. Coleridge-Taylor has made plentiful use of the vivid tonal effects of modern scoring, probably having a festival performance in view. No doubt he will now see the necessity of so lightening the score as to bring it within the scope of a small orchestra, and therefore facilitate the performance of the work by small choral societies, with whom it is likely to attain popularity. As it is, in two of the numbers only the instruments of a small orchestra are employed. The first of these, 'To Rosa,' contains some of the most beautiful music in the Suite; it is built up mainly on a suave, flowing melody given out by the soloist and echoed, with skilful harmonic treatment, by the choir. The second, 'Love and Hymen,' is a fanciful semi-humorous duet between soprano and contralto. One number, 'The watchman,' is sung unaccompanied, the only instrument used being a bell to represent the striking of the hours. The Suite is distinguished throughout by its masterly choral writing, constant harmonic interest, and, above all, melodiousness. The baritone solo portions require a singer who can be by turns dramatic, lyrical and humorous. On the present occasion Mr. Julien Henry ably fulfilled these conditions.

The Wagner programme consisted of two separate songs, the third act of 'Lohengrin' and the whole gamut of popular excerpts from 'Tannhäuser.' There was no clear reason why the later works should have been thus neglected; it seems a special pity that, with Mr. John Coates ready at hand, 'Die Meistersinger' was not drawn upon. It can hardly be that the festival authorities judge it prudent to educate their audience by gradual stages to a proper appreciation of Wagner, seeing that they offer Elgar's Symphony and other advanced modern works for the Brighton public to digest. However, no one could complain that the performance of Act III. of 'Lohengrin' lacked interest; the chief honours were carried off by Miss Agnes Nicholls (Elsa), and Mr. Coates (Lohengrin), who were unsparing in the use of their superb vocal and dramatic powers. Mr. William Higley sang finely as King Henry, and Miss Gertrude Lonsdale coped ably with the high-pitched interjections of Ortrud. The choral portions found the choir in one of their few weak moments. The orchestra, ably directed by Mr. Joseph Sainton, gave efficient support to the vocalists, and were afterwards heard in an interpretation of the overture to 'Tannhäuser' that lacked nothing in spirit. Elizabeth's Greeting and Prayer were sung by Miss Agnes Nicholls, 'O star of eve' by Mr. Higley, and the chorus 'Hail, bright abode,' made an imposing conclusion.

On the third night the mettle of the choir was put to a true test in Mendelssohn's 'Elijah,' and while it cannot be said that their performance was a magnificent one, it is fair to add that they came through the ordeal in a manner deserving of the highest praise. The distinguishing merits

of their singing—precision, solidity, good balance and sweet musical tone—were prominent. If they could add to these rich resonance and dramatic force, the effect of many passages calling for a declamatory style—such, for instance, as that in which the choir echoes the Queen's denunciations of Elijah—could be made more telling. But in their ability to sing in broad outline and to build up an impressive climax, the Brighton choir showed undoubted proficiency in a high accomplishment. The chorus 'Be not afraid' was sung in a style worthy of the music, and the lyrical feeling in 'He, watching over Israel' and the *diminuendo* at the end of 'Blessed are the men,' are among the many points of this performance that reflect the greatest credit on the singers and Mr. Robert Taylor, the able conductor of the Brighton Sacred Harmonic Society. The thorough sympathy between choir and conductor largely contributed to their success. The principal soloists were Miss Agnes Nicholls, Miss Gertrude Lonsdale, Mr. Webster Millar and Mr. Watkin Mills. They were joined in the double quartet by Miss Florence Kirkham, Mrs. Warne, Mr. Robinson and Mr. W. T. Ashby.

On the concluding day (Saturday, January 16) two instrumental concerts were given. The afternoon programme included:

Symphony in A flat	Elgar.
Irish Rhapsody in D minor	Stanford.
New Orchestral suite 'Attila'	Stanford.
Britannia Overture	Mackenzie.
Pianoforte Concerto	Liapounov.

MR. ARTHUR NEWSTEAD.

And in the evening the following were played:

Symphony No. 6	Tchaikovsky.
Welsh Rhapsody	German.
Violin Concerto in D minor	Paganini.

MR. PERCY FROSTICK.

Overture solennelle, '1812'	Tchaikovsky.
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It was courageous on the part of the committee to include in the programme Elgar's Symphony, a work which taxes the ability of our finest orchestras, and it is gratifying to be able to commend their enterprise on its results. Considering the size and constitution of the Brighton Municipal Orchestra, their performance was remarkably efficient, although of course it could hardly be described as masterly. But for a tendency to adopt occasionally a faster *tempo* than seemed quite practicable in the first two movements, Mr. Sainston showed a thorough acquaintance with the score and the composer's aims; and in his interpretation of the last two movements the nobility and grandeur of the work found full expression. The occasion was worthy of note as demonstrating conclusively that the Symphony is not entirely dependent for adequate performance upon our best-equipped orchestras. The audience were somewhat cold to the first movement, but showed after the third and last movements that the message had reached them.

Both Sir Alexander Mackenzie and Sir Charles Stanford were present to conduct their works in the afternoon, and secured orchestral playing of the highest class. The freshness, musicianship and rhythmic and melodic interest of their works appealed to players and listeners alike. The suite 'Attila' is drawn from incidental music written by Sir Charles Stanford for the play produced at the Adelphi Theatre.

Liapounow's Pianoforte concerto was heard on this occasion for the first time in England. It suffered to some extent from the necessity of placing the pianoforte in the midst of the orchestra, which caused many delicate solo passages to be lost in the heavy sea of accompaniment. The work, which is cast in one movement, is modern in character, and although it received unexceptionable treatment in Mr. Newstead's hands, it did not entirely justify its inclusion on an important occasion. The vocalists at the afternoon concert were Miss Alys Bateman and Mr. W. A. Peterkin. In the evening the singers were Madame Ella Russell and Mr. Watkin Mills. Mr. Edward German conducted his Welsh Rhapsody, and Mr. Sainston and his orchestra brought a week of strenuous labour to a close with creditable performances of Tchaikovsky's Symphony and Overture.

It is necessary to say a word about the high pitch of the organ. The Corporation will do well to consider an immediate alteration, which will bring Brighton into line with other musical centres. The inconvenience to singers and players of the present pitch is difficult to assess, but it must be considerable.

It remains to congratulate the festival committee on the success of their first venture with regard both to the standard of performance and to the ready support of the public. The suggestion that musical competitions should be organized as an additional means of stimulating local resources to a high standard of execution is worthy the attention of the authorities. It has been shown in other parts of the country how competitions not only improve musical performance to a marvellous degree, but also educate the public taste to a proper standard of appreciation.

INCORPORATED SOCIETY OF MUSICIANS.

London was the meeting-place of the twenty-fourth annual Conference, held December 29, 1908, to January 1, 1909, the headquarters being the Hotel Great Central.

After attending, on Tuesday morning, December 29, a special service at St. Stephen's Church, Walbrook, the members received a cordial welcome from the Lord Mayor, Master of the Musicians' Company, at the Mansion House. To this succeeded the presentation of two reports—of the Society itself, read by Professor Prout, and of the Orphanage, read by Dr. Cummings. Sir Frederick Bridge then addressed the audience on 'The musical outlook.' In the evening the annual banquet was held at the Great Central Hotel, Sir Frederick Bridge in the chair, the Lord Mayor and Lord Faber being among the chief guests.

On the following morning (Wednesday), Professor Niecks read a paper on 'Musical terminology, considered historically, theoretically, practically, and remedially.' Needless to say, the learned professor discoursed upon the subject with his well-known erudite thoroughness. Mr. Swift-Paine Johnston (Assistant-Commissioner of the Intermediate Education Board in Ireland) concluded the session with a paper on 'Teachers and the study of psychology.' On Thursday, Dr. H. H. Hulbert, lecturer on voice and health to the University of London, contributed a paper on 'The scientific basis of vocal culture,' a subject upon which he is a recognized authority. Previous to this the chairman, Mr. S. Midgley, of Bradford, set forth 'a few thoughts' on providing free concerts for the people in the largest cities. He had two schemes in his mind, (1) chamber concerts that would cost £6,000 per annum, and (2) to endow twenty orchestras with the sum of £1,000,000, whereby a full score of cities could have a series of ten or twelve free orchestral concerts each season. To bring these two schemes into practical operation, Mr. Midgley said that £1,200,000 was needed—'less than the cost of a single ironclad.'

The concluding session of the Conference (on New Year's day) was devoted entirely to business matters connected with the Society. Next year's meeting will be held at Folkestone.

The orchestral concert at Queen's Hall, on December 31, is specially noticed below. At other concerts, held at the Hotel Great Central, the following compositions were included in the programmes: String quartet in C minor (Op. 60), by Dr. Esposito, which gained the prize of the Reale Accademia Filarmonica, Bologna, 1908; Pianoforte quintet in D, by Mr. William Wolstenholme; String quartet in B minor (Op. 24), by Mr. J. C. Ames; and Boyce's 'Ode to Charity,' for chorus and orchestra, performed under the direction of Dr. W. H. Cummings.

With the exception of tickets for the orchestral concert and an invitation to the banquet (received on the morning of the day), we were not favoured, as in former years, with any programme of the proceedings, nor any invitation to attend the various meetings of the Conference.

CONCERT OF ENGLISH MUSIC.

One of the best features of the Conference was the orchestral concert, the programme for which is selected from the compositions of young or comparatively little-known English composers. The encouragement thus extended where it is sorely needed, entitles the Society

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to praise and gratitude. The fact that the meetings this year were held in London enabled the committee to enjoy the great advantages of the services of seventy members of the London Symphony Orchestra, and in Mr. Allen Gill they secured a conductor who brought experience, skill and enthusiasm to his task. The programme was as follows :

Comedy Overture	H. E. Geehl.
Orchestral Suite—"The miracle of the roses"	Dr. James Lyon.
Tone-picture—"In English seas"	J. Weston Nicholl.
Scena, for tenor solo and orchestra—"To music"	Dr. G. P. Allen.
Symphonic poem—"Sir Galahad"	J. C. Ames.
Coronach	J. B. McEwen.

If it cannot be said that any of the foregoing pieces were of such striking power as to make the occasion memorable, it can be claimed that all of the composers had something to say, and that they displayed the necessary knowledge of orchestral technique to say it more or less clearly.

In these times when we are besought to turn our attention to folk-songs and their spirit in order to found a national art, it was significant that none of the works performed on this occasion betrayed any such influence.

Mr. Geehl's 'Comedy Overture' appropriately opened the concert. It is a bright, festive work, lucidly orchestrated and with melodious if not distinguished themes. The composer has a decided gift which should enable him to make his way in light opera—if that field of labour is worth cultivation.

Dr. Lyon's Suite is cast in a serious mould. It was suggested by Southey's poem bearing the title adopted for the Suite. The composer immediately secures a romantic atmosphere by a perhaps rather too extended employment of the violas. The effort to secure colour is constant, and the result is interesting even though the themes are not always distinctive. But the work shows mastery, and it will add to the reputation of the composer.

Mr. J. Weston Nicholl's Tone-picture is a vividly painted work. It would seem that English seas are at times a pandemonium of boisterousness. Some of Mr. Nicholl's orchestral effects suggest a battle and big guns. But with all its occasional overloading of percussion and brass, power and imagination are displayed. The tranquil parts were, to us at least, most acceptable as music.

Dr. G. P. Allen's Scena was well sung by Mr. Walter Hyde, although he was somewhat indisposed. The music is pleasing, but it is scarcely strong and significant enough for the words.

The most important item was the Symphonic Poem composed by Mr. J. C. Ames. The powerful lines of Tennyson are the poetic basis. There is much in Mr. Ames's music that is picturesque and appropriate to the various moods of the poem. The opening sections did not impress, but as the music progressed it created a feeling of breadth and considerable power. Mr. Ames undoubtedly has invention and skill to paint on a large canvas.

The last piece played was to us one of the most interesting and beautiful of the whole set. It was evident that Mr. McEwen had brought an elegant and delicate fancy to bear upon his subject. There was always something tender or poignant or forceful to attract the attention, and the work as a whole seemed to be organic. We should very much like to hear the piece again, and we trust it will soon find a place in some London concert scheme.

The audience was large and, as might be expected, very sympathetic. It is not often that such an audience of trained listeners is gathered in a concert room.

LONDON COUNTY COUNCIL: CONFERENCE ON VOCAL CULTURE.

The Education Committee of the London County Council show laudable zeal for the improvement of their thousands of school teachers. Amongst the various schemes organized for this purpose, the arrangement for a set of Conferences during the Christmas vacation must be counted as of great importance. At these Conferences many topics of vital interest to teachers were discussed, and it is gratifying to record that the meeting devoted to the consideration of voice-culture and school singing was one of the most largely attended, there being present between five and six hundred teachers. Evidence of the interest awakened in school

music matters was afforded by the fact that Sir Walter Parratt presided, and that three well-known experts—Dr. Hulbert, Dr. McNaught, and Dr. Walford Davies—were willing to place freely before the teachers their ideas and suggestions.

Sir Walter Parratt, in opening the Conference, said that the effect of music was incalculable. Few understood it, but many misunderstood it. Music was not always beneficial: it could be harmful. Some of the hymn-tunes we heard were not calculated to serve anybody. It was an advantage that English people had been brought up on Handel, because his music was good for the voice. The modern composer was less considerate, and required the voice to do exceedingly ragged things. The worst thing a teacher could do was to attempt to make people acquainted with the mechanism of the voice. Choral societies should sing voice exercises, although some masters might not like them. He once introduced some at the practices of a provincial society, and a great many nice, middle-aged members immediately left. Children should not be asked to sing below B or B flat. As a rule, their voices were not taken up high enough. Some people advocated only unison singing in schools. He was in violent disagreement with that idea. He thought it a disgrace. Rounds ought to be the foundation of part-singing. For that, nobody could find a better book than Stainer's, although some of his rounds went too low.

Dr. H. H. Hulbert addressed his remarks chiefly to the treatment of the adult voice for the purpose of health, good tone and articulation. By tone he meant the musical result of the perfect working of the vocal mechanism, independent of coloration and modulation used to express sentiment. In order to acquire a musical voice the student must undergo a treatment that would produce a perfect condition of health. Tone in health meant perfect balance in the action of the mental, physical and vital organs. Deep breathing, with lateral-costal expansion, was recommended. A well-trained teacher was an object-lesson in self-control. It was this acquisition of self-control that prevented wear-and-tear that sooner or later broke down the health of the hard-working public speaker.

Dr. W. G. McNaught dealt with the class-singing problems of the school teaching. From the point of view of the class, vocal culture for fine tone had to be considered in relation to other musical subjects. It was possible to hope for too much from such culture. After all, free natural expression was a primary aim, and it must be confessed that sometimes high vocal culture did not necessarily lead to expression. In the case of boys in particular, they must beware of substituting characterless flaccidity for sincere and natural soul-outpouring. They were told that school-music teaching had not borne fruit, and was not traceable in the adult life of the nation. That was because so many millions of children left school at the age of twelve. But all the same, the admitted and almost phenomenal progress in music, witnessed in the country during the last twenty or thirty years, coincided with the period during which millions of children left the schools. It could hardly be that the progress made was in spite of the alleged failure of school-singing. The critics expected too much by way of individual attainment from collective class-singing. A school-teacher was expected to train voices, secure clear enunciation, teach sight-singing so as to secure individual attainment, get up national and folk-songs and part-songs, all in less than an hour a week. Class-singing must make the individual the objective. Rhythm was a subject much neglected. It was supposed to take care of itself if time-notation were taught. Flat singing was a difficulty. Even voice-culture did not always get rid of the tendency. It was a brain failure or brain indolence. As to unison singing, he recognised the value of the song that could be carried away and reproduced at will, but there were other depths of the soul that could be plumbed by the three-part chord. It would be a disaster if part-singing were driven from the schools.

Dr. H. Walford Davies dealt with the general advantages of musical training and its influence on character. As to flat singing, he thought that if the command 'ears right' went forth as peremptorily and often as the command 'eyes right' was given, there would be more successful endeavour to avoid the sin of flat singing. Music had no face-value compared with many other subjects, as, say, arithmetic. But even arithmetic had its higher

aspects that led to thoughts of infinity, and this higher value was inherent in music. There were in music four elements: skill, enjoyment, design, and emotion.

If we looked at these qualities carefully, could anyone say that it was not necessary to teach our children an art which combined and called out a well-regulated and well-ordered appreciation of four such fundamental points? Then music had a fifth and supreme qualification in its appeal to that divinest gift of a child, its imagination.

In the discussion that followed, Sir Walter Parratt gave some interesting personal experiences of Mr. Gladstone's speaking voice. As to flatness, the Church of England was the worst sinner, because churches would insist on congregations intoning the Confession and the Creed. Choristers had to work very hard, whereas school children sang for pleasure. When he heard a blackbird or thrush singing, he thought 'You would not sing like that if you had been trained.'

Mr. R. A. White, of the Goldsmiths' Training College, Mr. Maskell Hardy, and Mr. Haslett spoke. Mr. George Alexander, the well-known actor, who is a member of the L.C.C., moved the vote of thanks. In the course of an interesting speech he related that when he once asked Sir Arthur Sullivan to write some music for a play, he replied, 'My dear Alexander, the theatre is not the place for the musician. When the curtain is up the music interrupts the actor, and when it is down the music interrupts the audience.'

The full text of the addresses and a report of the discussion appear in the February issue of *The School Music Review*.

ROYAL OPERA.

An important series of opera in English was commenced at Covent Garden on January 16. The prospectus comprised three cycles of the 'Ring,' three performances of 'The Mastersingers,' under Dr. Richter, Puccini's 'Madame Butterfly,' Gounod's 'Faust,' and the production of the new English opera, 'The Angelus,' by E. W. Naylor, which gained the prize offered last year by Messrs. Ricordi. An English chorus of 100 voices was engaged, and the orchestra was the same as in the summer season.

Particular interest attached to the performances of the 'Ring,' owing to the appearance of several newcomers in principal parts. The most important of these was Mrs. Saltzmann-Stevens, a native of Bloomington, Illinois, U.S.A., who, after obtaining celebrity in Chicago as a singer in a church choir, studied in Paris and Munich. She made her first appearance on the operatic stage at Covent Garden on January 18 as Brünnhilde in 'The Valkyrie,' and in this and the remaining sections of the 'Ring,' not only sang with beauty of voice but acted with such grace and sincerity as proved her to be a gifted artist. On the same evening another American lady, Mrs. Frease Green, made her debut on the operatic stage as Sieglinde, and by her sympathetic voice and style created a most favourable impression. Concerning the remainder of the cast of the 'Ring,' Mr. Walter Hyde gave an excellent reading of Loge, the fire-god, and of Siegmund; Madame Gleeson-White appeared as Fricka, Madame Edna Thornton as Erda, Mr. Clarence Whitehill as Wotan, Mr. Hans Bechstein as Mime, Mr. Robert Radford as Fasolt and Hunding, and Messrs. Thomas Meux, Francis Harford, Charles Knowles and Maurice D'Oisly, respectively as Alberich, Fafner, Donner and Froh. The ladies appearing as Valkyries were Madames Caroline Hatchard, Edith Evans, Alexander, Maria Yelland, Alice Prowse, Edith Clegg, Galdys Roberts and Dilys Jones. The impersonations of all the principal artists were marked by beauty of vocal tone and dramatic intelligence, combined with a breaking away from stereotyped tradition that imparted considerable freshness to the performances. The orchestral playing was a constant source of enjoyment.

The performance of 'Madame Butterfly,' on January 21, was remarkable for the number of new appearances. Madame Florence Easton made her debut at Covent Garden in the name-part, and proved herself to be an artist of great attainments, possessing a powerful and brilliant soprano voice and dramatic intuition. A native of Middlesbrough, she studied at the Royal Academy of

Music and in Paris, is an excellent pianist, and has an extraordinary musical memory. Mr. Francis MacLennan gave a convincing personation of Pinkerton, and Miss Edith Clegg sang and acted most sympathetically as Suzuki. Mr. Byndon-Ayres was duly energetic as the marriage-broker Goro, Mr. Frederic Austin appeared as Sharpless, Miss Hatchard as Kate Pinkerton, and the cast also included Messrs. Albert Garcia, Charles Knowles and Francis Harford. Mr. Percy Pitt conducted.

The production of Dr. E. W. Naylor's opera 'The Angelus,' first announced for January 23, was postponed to a date too late for notice in the present issue.

London Concerts.

THE 'MESSIAH' ON NEW YEAR'S DAY.

Two noteworthy interpretations of Handel's 'Messiah,' on New Year's Day, were given respectively at the Albert Hall and Queen's Hall. The performance in the former building has become well nigh a religious observance in connection with the opening of the year, and it attracted an enormous audience on this occasion. The choruses were finely sung under the direction of Sir Frederick Bridge, the renderings indicating intimate knowledge of the music, combined with an affectionate interest in the work. The efforts of the soprano soloist, Madame Mary Conly, were somewhat overshadowed by those of the contralto, Madame Clara Butt; both ladies, however, sang with devotional earnestness. Mr. Charles Saunders and Mr. Watkin Mills efficiently completed the quartet.

Special interest attached to the rendering of the oratorio at Queen's Hall, owing to the choral portion being sung by the Sheffield Musical Union, who recently toured in Canada with such remarkable success. The tone of the choir was beautifully rich and finely balanced, and the phrasing and articulation delightfully clear. The soloists were Miss Perceval Allen, Miss Maude Wright, and Messrs. Gervase Elwes and Frederic Austin. The orchestral portion was effectively played by the Queen's Hall Orchestra, under the direction of Mr. Henry J. Wood, and Mr. Frederick B. Kiddle presided at the great organ.

QUEEN'S HALL ORCHESTRA

The great interest felt in Sir Edward Elgar's Symphony was shown by the overwhelming attendance at the special concert given on New Year's Day by Mr. Wood's orchestra. The fact that the work was to be conducted by the composer was an additional attraction. The Symphony, it may be said, made its now customary effect. The first movement excites interest rather than pronounced enthusiasm, the *Allegro molto*, which was taken at a great pace, dazzles with its brilliancy and wealth of ideas, and the *Adagio*, into which it melts, soothes and solaces by its beauty of melody and charm of treatment. The last movement was exceedingly well played and made a deep impression. The other items of the concert were Tchaikovsky's 'Casse Noisette' and '1812 Overture,' and the same composer's Violin concerto was charmingly played by Miss Marie Hall.

At the concert given by this Orchestra on January 7, the whole programme was selected from Sir Edward Elgar's compositions, and the composer again conducted his Symphony. A fine performance of 'Cockaigne' was given under Mr. Wood's direction. Madame Clara Butt sang the 'Sea Pictures,' and the other items were three 'Bavarian Dances' and the 'Pomp and Circumstance' march No. 4, in G.

Another huge audience was attracted to Queen's Hall on January 16, doubtless by reason of the Elgar Symphony, conducted by the composer, being in the programme. Next to this, the most important feature of the concert was the beautiful playing of Miss Kathleen Parlow, the Canadian violinist, in Mendelssohn's concerto. This clever young artist's interpretation was both refined and vigorous, her phrasing being an attribute worthy of special mention. With the exception of the Symphony, the concert was conducted by Mr. Wood.

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Mr. Munro Davison's Choral Society gave a free recital of Parts 1 and 2 and the rarely-heard Part 4 of Bach's 'Christmas Oratorio,' at the Northern Polytechnic, on Sunday evening, January 10, when an audience of eight hundred persons listened in impressive silence to the beautiful strains of the great Cantor. Misses Maud Hardy, Cissy Weiss and Edith Nutter, Messrs. Louis Godfrey and William Forington were the soloists, and Mr. Herbert Hodge was at the organ. The first concert of the Society took place at the same Hall on January 21, when Mackenzie's cantata 'The Bride' was given, with Miss Margaret Layton and Mr. Gwilym Richards as soloists. The Cathie String Quartet contributed works by Glazounow and Dvorák, and Mr. Philip Cathie performed Goldmark's Violin concerto in A minor. Mr. Munro Davison conducted on both these occasions.

The Willesden Green and Cricklewood Choral Society, conducted by Mr. F. W. Belchamber, gave a concert at the Hampstead Conservatoire on January 21, when they performed Handel's 'Acis and Galatea' and Coleridge-Taylor's 'Bon-Bon Suite.' The choir and string orchestra (led by Mr. H. R. Storr), with Dr. Davan Wetton at the organ, numbered one hundred and twenty performers, and the solo vocalists were Miss Kate Cherry, Mr. Herbert Emlin, Mr. Percy Watson and Mr. Bantock Pierpoint, the last-named artist singing the solo music in Coleridge-Taylor's Suite.

The Central London Choral and Orchestral Society performed 'Hiawatha's Wedding-feast' and a choral fantasia on Gounod's 'Faust' at St. James's Hall, on January 21, under the direction of Mr. David J. Thomas. The orchestra played Mendelssohn's 'Hebrides' overture and Wedding March, and Suppé's 'Morning, noon, and night.'

MUSIC IN VIENNA.

(BY OUR SPECIAL CORRESPONDENT.)

Vienna, January 15.

We had first performances of two operas within one week. On January 12, Umberto Giordano's music-drama 'André Chénier' was given at the Volksoper, and met with considerable success, which however does not seem likely to continue. It is true that the cleverly compiled libretto deals with an interesting subject of the time of the French Revolution, and it manages to hold the attention of the audience throughout; but the music is conceived in what has already become a stereotyped manner, in which all psychological nuances are illustrated by the loquacious orchestra, and the voice is allowed to accompany in dry recitative. This method is employed in an even more thoroughgoing fashion in the other novelty, 'Le chemineau' (The Vagabond), by Xavier Leroux, which was heard yesterday at the Court Opera, and had to suffer a reception that could not possibly be mistaken. Neither the talent of our leading baritone, Herr Demuth, who put his whole heart and soul into his interpretation of the title-role, nor the splendid mounting of the work, were able to dispel the bad humour of the audience for any length of time. The truth is, that the public are getting heartily sick of these ultra-modern music-dramas, with their nerve-tickling stage effects and cunning tone-colour. We are longing for an opera in which the human voice is not degraded to the position of a prattling or shouting idiom, but enters into its kingdom as the most beautiful and soulful of all sounding instruments, such as it always has been and will be.

Better luck attended sundry novelties performed in our concert-rooms. Amongst them special mention must be made of a Symphony in B flat by the Russian composer, Glazounoff, played by the Philharmonic Orchestra for the first time in Vienna. The symphony is a sound and serious work of art, containing much that is new without destroying the form or forsaking the foundation of intelligible harmony. Altogether there blows through the products of the modern Russian composers a breath of health and unspent strength; though they have learned much from the best German masters, they yet retain their national idiosyncrasies.

R. VON PERGER.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The Midland Institute School of Music gave their terminal concert in the large Lecture Theatre on December 13, under the direction of the principal, Mr. Granville Bantock. The executive were the Midland Institute Orchestra, augmented by teachers of the various instrumental departments, and led by Mr. Max Mossel. Fine performances were realised of Schubert's 'Unfinished' Symphony and Mr. Bantock's orchestral variations on Bach's cantata 'Wachet auf,' scored for strings and horns, the latter representing the choral portion. Mr. Max Mossel gave a fine reading of Beethoven's Violin concerto, which evoked great enthusiasm.

A popular Saturday night concert was given at the Town Hall on December 19 by the Birmingham Symphony Orchestra, conducted by Mr. Arthur W. Payne, of the Llandudno Pavilion Concerts. Sullivan's overture 'Di Ballo,' originally written for our musical festival of 1870, proved a pleasing feature, and the programme also included Delibes's Suite de ballet 'Sylvia' and Lalo's 'Norwegian Rhapsody.' The vocalist was the young Manchester contralto, Miss Lucy Nuttall, the possessor of a remarkably sonorous voice for one so young. Miss Lucy Rosenberg, a promising local soprano, gave a successful vocal recital in the Masonic Hall on December 17, assisted by Mr. Willy Lehmann, violoncellist.

The Birmingham Amateur Opera Society once more supplied the musical entertainment in connection with the annual conversazione of the Midland Institute, and gave in the large lecture theatre a performance of Gilbert and Sullivan's 'Patience,' on January 11 and consecutive nights, under their new conductor, Mr. Franklyn Mountford, who has succeeded the late Mr. E. W. Priestley in that capacity. The chief feature of the representation was the charming acting and singing of Mrs. C. O. Whitfield as 'Patience.' Miss Clara Walker, Mr. R. P. Taunton and Mr. H. H. Monckton were also in the cast.

The third Harrison concert of the current series took place in the Town Hall on January 18. The programme was of a miscellaneous character, the artists being Miss Amy Castles, Madame Kirkby Lunn, Mr. John McCormack, Mr. Dalton Baker, the Misses Ethel and Mary Williams (vocalists), Miss Vivien Chartres (violin), Miss Edie Marr (pianoforte) and Mr. F. A. Sewell (accompanist).

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

The ladies' night of the Bristol Madrigal Society on January 14 was as enjoyable as any of its predecessors in respect of the compositions in the programme, and there was a large audience in the Victoria Room. The first portion of the scheme consisted of the pieces which a section of the choir gave before the King and Queen on board the 'Victoria and Albert' yacht in July last, when His Majesty came to Avonmouth to open the Royal Edward Dock. Among these pieces was 'A shepherd in a glade,' by Mr. Cyril B. Rootham, which carried off the prize offered by *The Musical Times* in 1904. Naturally the members of the Society are proud of the fact that Pearsall was once one of themselves, and on this occasion no fewer than five of his compositions were given, viz., 'Great God of love,' 'Who shall have my lady fair?' 'Allen-a-dale,' 'I saw lovely Phillis,' and 'In dulci jubilo.' The old madrigals were well represented by Wilbye's 'Ladye, when I behold,' 'Sweet honeysucking bees' and 'Flora gave me,' Richard Edwards's 'In going to my lonely bed,' and Thomas Morley's 'Sing we and chaunt it.' A part-song which possesses a special interest for the Society was 'Fairer daughter of the day,' written by Samuel Reay for the jubilee of the Society in 1887, and dedicated to Mr. Edward A. Harvey, then the hon. secretary, but now the president. Sir Charles Stanford's 'The fairies,' a dainty composition which had only been given by the Windsor Madrigal Society, was so enthusiastically received that it had to be repeated. The strength of the choir was a hundred and eleven voices, and, under the direction of

Mr. D. W. Rootham, a well-arranged programme was adequately interpreted. Regret was expressed at the absence of the president through ill-health. His place was taken by Mr. John Barrett, one of the vice-presidents.

On January 16, the West Bristol Choral Society gave their annual concert at the Victoria Rooms under the direction of Mr. Charles Read, organist of St. Alban's Church, Redland. Romberg's 'Lay of the Bell' and Mendelssohn's 'Hymn of Praise' were creditably performed, the choir and band numbering one hundred performers. The soloists were Miss Gertrude Taylor, Mrs. C. Read, Madame Rosa Mayo, Mr. A. Lloyd Williams, Mr. G. A. Noble, and Mr. H. S. Pilgrim. Mr. J. W. Duns (Bath) was leader of the band.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

At the sixth of Messrs. Paterson's Orchestral Concerts, given in the McEwan Hall on December 21, Mr. Fritz Steinbach conducted fine performances of Beethoven's fifth (C minor) Symphony, Mendelssohn's 'Hebrides' overture, and Mr. Steinbach's own arrangement of six dances by Mozart. Mr. John Petrie Dunn, a native of Edinburgh and Bucher Scholar of the University, won cordial applause by his playing of Schumann's Pianoforte concerto and a group of Chopin pieces.

At the seventh concert, on December 28, conducted by Dr. Cowen, the programme contained Mozart's 'Don Giovanni' overture, V. d'Indy's symphonic legend, 'La forêt enchantée,' Beethoven's fourth Symphony, and Edward German's tarantella, 'Winter,' from suite 'The Seasons.' The soloist was Mr. Fritz Kreisler, who created great enthusiasm by his splendid performance of Lalo's 'Symphonie Espagnole' and an 'Introduction and Scherzo' of his own composition, for violin alone.

The conductor of the eighth concert, on January 11, was Mr. Emil Mlynarski. The principal item in the programme was Kalinnikoff's Symphony, and the other works performed were Beethoven's 'Egmont' overture, the prelude to 'Parsifal,' the scherzo from the Symphony in D minor by Stojowski, and the overture to Goldmark's 'Sakuntala.'

Miss Muriel Kerr-Brown gave her annual pianoforte recital in the Freemasons' Hall on January 15, and in a programme comprising compositions by Bach, Schumann, Chopin, Paganini-Liszt, and Moszkowski, she showed herself a pianist of more than ordinary attainments.

Performances of the 'Messiah' were given in the McEwan Hall on December 26 by Mr. Moonie's Choir, and in the Music Hall on New Year's Day by the Choral Union (conductor, Mr. T. H. Collinson).

At the ninth concert on January 18, conducted by Dr. Cowen, M. Paderewski gave a magnificent rendering of Beethoven's Pianoforte concerto in E flat, and played a group of Chopin pieces and a Liszt Rhapsody, which he interpreted in his own inimitable style. The purely orchestral pieces were MacCunn's 'Land of the mountain and the flood' overture, a 'Petite suite' by Debussy, and a symphonic suite, 'Scheherazade,' by Rimsky-Korsakov.

At his second Chamber Concert at the Freemasons' Hall, on January 16, Mr. Denhof was assisted by Professor Carl Halir (violin), Professor Julius Klengel (violoncello), and Mr. Horatio Connell (vocalist). The trios performed were Schubert's in B flat major and Mendelssohn's in D minor. Professor Halir and Professor Klengel each contributed solos, and Mr. Connell sang songs by Beethoven, Handel, Brahms and others.

Miss Agnes Copeland, an Edinburgh lady, assisted by Miss Marguerite Bruel at the pianoforte, gave a violin recital in the Freemasons' Hall on January 20. The programme was of an ambitious nature, and comprised Beethoven's Sonata in G (Op. 30), Wieniawski's Concerto in D minor, and pieces by Mozart, Guirand, Debussy, Vieuxtemps and Paganini. Miss Copeland's technical equipment is excellent. She plays with great verve and brilliancy, and with greater experience she should make good headway in her art.

Messrs. Challen, the old-established and well-known pianoforte manufacturers, have removed their show-rooms from those occupied by them for nearly half a century, at 46, Oxford Street, to Hanover Street, Regent Street, next door to Hanover Court.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

Under Mr. J. M. Diack the Glasgow Bach Choir gave a highly successful concert in the Cathedral on December 22, the programme being Parts 1 and 2 of Bach's 'Christmas Oratorio' and the cantata 'Sing to the Lord a new song.' The choral numbers were sung with fine effect, and the soloists were Miss Phyllis Lett and Messrs. Alfred Heather and Hamilton Harris. The excellent judgment and good taste shown by Mr. Herbert Walton in the organ accompaniments contributed greatly to the success of the performance. The forty-second annual performance of the 'Messiah' was given on New Year's Day by the Choral Union, under Dr. Coward. The same distinctive features which characterised the 'Elijah' performance last month were again exhibited in the singing of the choir, giving to the familiar strains quite a new interest. The soloists were Mesdames A. Dolores and Kirkby Lunn, and Messrs. Radford and McCormack, and the accompaniments were played by the Scottish Orchestra, with Mr. J. E. Hodgson as organist.

On January 4 the choral classes connected with the Young Men's Christian Association gave a most creditable rendering of the 'Messiah,' under the energetic direction of Mr. R. L. Reid, whose valuable educational work in interesting a large number of young chorists in the standard masterpieces is worthy of all praise. The choir, a very well-balanced body, sang with great spirit and certainty of attack, and a small orchestra led by Mr. W. H. Cole, with Mr. J. K. Findlay at the organ, supplied the accompaniments. Of the soloists, Miss Boyd Steven, Mr. and Mrs. Charles Saunders and Mr. Robert Burnett, the work of the last-named calls for especial mention.

Associated with the Scottish Orchestra, the Pollokshields Philharmonic Society gave a concert performance of Verdi's 'Ernani' on January 7. Although occasionally overweighted by the accompaniment, the choral portions of the work were sung with great vim and crispness, and the solo music was entrusted to such experienced exponents as Miss Lizzie Burgess, Messrs. John McCormack, Charles Victor and Lewys James. Mr. John Cullen directed the performance with conspicuous ability. At the ninth Classical Concert, on January 5, the programme included a remarkably fine rendering of Max Bruch's 'Scottish fantasia' for violin and orchestra, with Mr. Henri Verbrugghen as soloist, Mozart's 'Jupiter' symphony, and Nos. 2, 4, 5 and 7 of Elgar's suite 'The Wand of Youth,' the last-named being given for the first time here. On January 12, Mr. Emil Mlynarski replaced Dr. Cowen, and proved himself to be an orchestral conductor of the greatest distinction. Two compositions by the conductor's fellow-countrymen—Kalinnikoff's first Symphony (in G minor) and the *Scherzo* from Stojowski's Symphony in D minor—were brought to a first hearing here, and in these, as well as in Beethoven's familiar 'Egmont' overture, the playing of the Scottish Orchestra reached the highest level. The Choral Union gave a 'popular' performance of the 'Messiah' in the City Hall on January 14, and again, under Dr. Coward's inspiring direction, achieved a distinct success.

One of the outstanding events of the present concert season was the appearance of Paderewski at the eleventh Classical Concert, on January 19. It is sufficient to say that the famous pianist was in his best form, and gave a strikingly powerful reading of Beethoven's fifth Concerto. The purely orchestral programme included a first performance here of a Petite suite by Debussy, Rimsky-Korsakov's symphonic suite 'Scheherazade,' and, by way of contrast, Bach's familiar Bourrée for strings, in B minor.

The Saturday Popular Orchestral Concerts have drawn together large and very appreciative audiences, and several novelties have appeared on the programmes, among these being a second performance of Strauss's tone-poem 'Also sprach Zarathustra.'

The death, on January 2, of Mr. James Robson, is recorded with regret. Mr. Robson, who has been fittingly described as 'the grand old man of Scottish music,' had reached the ripe age of ninety-eight, and was, until two years ago, actively engaged in the duties of his profession as singing-master at Hutchesons' Boys' Grammar School. He was one of the pioneers of tonic sol-fa, and as such did

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good work in teaching the system in the city and neighbourhood. For forty-six years he held the position of choirmaster at Greyfriars' Church, from the choir of which grew the Greyfriars Philharmonic Association, a Society which rivalled the Glasgow Musical Association, the precursor of the Glasgow Choral Union. Mr. Robson will be best remembered for his majestic presence, his fine voice, and his inspiring renderings of our national songs.

MUSIC IN GLOUCESTER.

(FROM OUR OWN CORRESPONDENT.)

The only musical event of recent importance has been the eleventh annual concert of the Orpheus Society, on January 19. Under the careful direction of Dr. A. Herbert Brewer, the Society has gained a high reputation for tasteful and beautiful unaccompanied male-voice singing. The admirably chosen pieces sung on this occasion included 'Shades of the heroes' (Thomas Cooke); 'Fill the bowl with rosy wine' (John E. West); 'O peaceful night' (Edward German); 'There comes a new moon' (Charles Wood); and 'Music all powerful' (T. F. Walmisley)—all of which made their first appearance in the Orpheus programmes. Also the following older selections from the repertoire of the Society: 'Go, speed thy flight' (Otto); Hegar's choral ballad 'The phantom host'; 'Orpheus,' the humorous part-song the words and music of which were composed specially for the Society by its President, Sir Hubert Parry; Mr. Lee Williams's 'Song of the pedlar'; and 'O, my love's like a red, red rose,' and the humorous part-song 'Only a pin,' both composed for the Society by Dr. Brewer. The choir responded nobly to the heavy demands made upon them, and their performances were most enjoyable. The soloists of the evening were Miss Jean Fyans, a mezzo-soprano vocalist, and Miss M. Gordon, violinist. They gave great satisfaction by their rendering of their various pieces, and were skillfully accompanied by Mr. A. P. Porter. Dr. Brewer conducted.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

Closely following the successful performance of Mendelssohn's 'Elijah' by the Welsh Choral Union on December 19, the Philharmonic Hall was filled again on December 22, on the occasion of the performance of the same work by the Philharmonic Society. Mr. Herbert Brown again sang the Prophet's music with excellent effect, and the other principals were Miss Perceval Allen, Miss Edna Thornton, Mr. Lloyd Chandos and Master J. Baines, of the Pro-Cathedral Choir. Under Dr. Cowen's guidance, choir and band rendered the familiar music with fine effect. At the Seventh Philharmonic concert on January 12, César Franck's symphonic poem, 'Le Chasseur Maudit' was performed for the first time here. Descriptive of a ballad by Burger, it is a skilful and vivid musical illustration which reaches the highest plane of music of this description. Miss Evelyn Stuart played Tchaikovsky's Pianoforte concerto with great skill, and Dr. Cowen conducted the fine band in an expressive performance of Mozart's G minor Symphony.

In his lecture on 'Mendelssohn, a centenary celebration,' which the Rev. H. H. McCullagh gave as one of the Corporation free lectures on January 12, stress was laid upon the strong influence which a devoted study of Bach had had on Mendelssohn's creative genius.

At his pianoforte recital on January 11, Mr. Harold Bauer was heard with appreciation in the 'Appassionata' sonata, and to even greater advantage in Schumann's 'Fantasie-stücke.' His delicate and expressive playing was also shown in Chopin's Impromptu in A flat, and Berceuse. Miss Mary Adele Case, an American contralto, who was accompanied by Mr. Haddon Squire, sang with earnestness and artistic intention in songs by Schubert, Strauss and Lalo.

The concert of the Oxtow Harmonic Society, on December 16, conducted by Mr. H. E. Hunt, was distinguished by a well-chosen programme which contained Elgar's 'Banner of St. George,' Walford Davies's 'Nursery rhymes,' Somervell's 'In honour of music,' and Rutland Boughton's chorus 'Young Herchard.'

The programme of the Orchestral Society's concert on January 16 was unusually interesting, for it contained Mr. Granville Bantock's Preludium and Song-cycle 'Sappho,' and a new Symphony by Mr. Ernest Bryson, of Liverpool. Mr. Bantock's Prelude is a short symphonic poem founded on themes taken from the Song-cycle. It is a beautiful work, and the accompaniments to the songs are remarkable in their picturesque and powerful descriptiveness. Set for a contralto voice, Miss Phyllis Lett made a deep impression by her artistic and impassioned singing, and, together with the composer, she was several times recalled. Mr. Bryson's Symphony is in four movements. Although non-programmatic, effective use is made of a central 'Motto' theme. The music is remarkable for the skill displayed in the development of the thematic material, and also for its orchestral colouring. A successful performance was directed by Mr. Bantock, and the composer was called to the platform on the conclusion of his clever and musicianly work.

In connection with the Art Studies Association, Mr. Cecil Sharp gave a lecture on English folk-song with musical illustrations, more especially for the benefit of teachers in the Royal Institution, on January 19. In Miss Mattie Kay, the lecturer was especially fortunate in his vocal exponent.

The recent nightly appearances of Madame Albani at the Royal Hippodrome are certainly unique, so far as local music halls are concerned. Accompanied by Mr. Victor Marmont at the pianoforte, Madame Albani was heard with attention and appreciation, especially in the simpler examples of her extensive repertoire.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

The holiday silence was pleasantly broken on January 7, when the twelfth of the Hallé concerts was given, Mr. Franz Beidler conducting. Lady Hallé played Spohr's Concerto, No. 8, and Beethoven's Romanza in F. The orchestral pieces were Bach's Overture (suite) in B minor, for flutes and strings; Goldmark's Overture 'Im Frühling' (Op. 36), and the 'Eroica' Symphony, of which the Funeral March movement was taken at a very slow pace. At the following concert, on January 14, both conductor and orchestra greatly distinguished themselves in the rendering of the 'Leonora' No. 2 Overture, the 'Siegfried' Trauermarsch, and Tchaikovsky's Symphony No. 4, in F minor. Master Ernst Lengyel played Beethoven's pianoforte Concerto No. 4, in G, and Schumann's 'Etudes Symphoniques.'

A further sign that choral music is again coming to its rightful place in musical appreciation was given at the Gentlemen's Concerts on January 11, when Haydn's 'Creation' was performed, Mr. Beidler conducting. The principals were Madame Esta D'Argo, Mr. Webster Millar, and Mr. Charles Clark. It must be several years since an oratorio was in the programme of one of these concerts. The choir had a large share in the success of the performance. The situation as well as the music was admirably expressed in connection with the Trio, 'The heavens are telling,' and in the Duo commencing 'By Thee with bliss.' In the latter instance the refined singing of the choir made a distinct impression.

Choral singing asserted itself, prominently and with great success, at the Promenade concert on January 9, and at Mr. Brand Lane's Subscription concert on January 16. At the former the Blackpool Glee and Madrigal Society (conductor, Mr. Herbert Whittaker) rendered with fine effect some of the worthiest selections from its repertory, supplementing the work of the orchestra, under Mr. Speelman, who conducted performances of the 'Ruy Blas' and 'Meistersinger' overtures, Godard's 'Scènes Poétiques,' the pretty little entracte from Gounod's 'La Colombe,' the same composer's 'Funeral march of a Marionette,' and Dvorák's Slav dance No. 6, in A flat. In a performance of Mozart's Serenade for oboe and strings, the soloist, Mr. Charles Reynolds, delighted everyone with his beautiful tone and finished phrasing. At Mr. Brand Lane's concert the programme was amplified and enriched by the vocal efforts of

Mrs. Henry J. Wood and Mr. Plunket Greene, and by the contributions of Miss Irene Penso (violin) and Mr. Edward Isaacs (pianoforte).

Herr Julius Klengel, the Leipzig violoncellist, gave us another opportunity of hearing him at the concert at the Schiller-Anstalt on January 9. He was associated with Mr. Egon Petri in a performance of Busoni's earlier work 'Kultaselle,' ten variations on a Finnish air for pianoforte and violoncello, and of Beethoven's Sonata in D (Op. 102, No. 2), for the same instruments. Mr. Horatio Connell admirably sang a number of songs, including six of Schumann's 'Dichterliebe.'

The programme of the concert on December 22, of the students at Mr. Albert J. Cross's School of Music, contained two movements of Edward MacDowell's 'Indian Suite' (Op. 48), the 'Love Song' and 'War Time,' both very creditably played.

Music just now is specially pronounced here as the handmaid of the drama and the stage. At the Queen's Theatre 'Antony and Cleopatra' is being performed with Dr. Henry Watson's entr'acte and incidental music. At the Gaiety Theatre the afternoons are occupied with 'Alice in Wonderland,' with Walter Slaughter's music and old English dances, while the evenings are filled with Beaumont and Fletcher's 'Knight of the Burning Pestle,' with Mr. Granville Bantock's incidental music, and with vocal selections by Dr. Watson and instrumental pieces from works of Gibbons, Byrd, Bull and Giles Farnaby. At the Princes Theatre, Leo Fall's music to 'The Doll Princess' was heard for the first time in England on December 24.

MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The committee of the Classical Concert Society made a departure from their usual custom by engaging a local artist for their concert on January 13, when Mr. Edgar L. Bainton, who is winning recognition as a composer of merit and of high aims, played César Franck's fine prelude, chorale and fugue, and unacknowledged numbers by Schumann, Chopin, Brahms, Max Reger, Strauss and York Bowen. Throughout his playing was characterized by thoughtful musicianship, while his technique was excellent. Mrs. George Swinton sang a varied selection of songs excellently.

Mr. Cecil Sharp gave two delightful lectures on folk-song before the Sunday Lecture Society and the Literary and Philosophical Society on January 17 and 18.

The Carl Rosa Opera Company gave a fortnight of opera, beginning on January 11.

MUSIC IN NORTH STAFFORDSHIRE.

(FROM OUR OWN CORRESPONDENT.)

The North Staffordshire Orchestra gave a successful concert on Boxing night in the Burslem Town Hall. The programme consisted of the overtures 'Iphigenia in Aulis' (Gluck), 'La dame Blanche' (Boieldieu), 'Merry wives of Windsor' (Nicolai), 'Bartered bride' (Smetana), tone-poem 'Finlandia' (Sibelius), and Schubert's Unfinished symphony. Mr. Fred C. Morris played several violin solos by Svendsen, Saint-Saëns and Böhm with fine expression and finished technique. Mrs. Frank Shuttlebotham contributed some songs by Wagner and others. Mr. F. H. Morris accompanied, and Mr. John Cope conducted.

The Duchess of Sutherland gave a concert in the Victoria Hall, Hanley, on January 11, with the assistance of Mr. Herbert E. Sherwin's Orchestral and Choral Society. For some years this organization has given its services on behalf of various charities promoted by the Duchess. Concerts of this description are apt to generate into perfunctory social affairs rather than those of artistic merit, and it would be a pleasure for us to see Mr. Sherwin throwing himself into the real musical life of the district rather than that his forces should always appear under the agis of charity. On this occasion the choral works consisted of MacCunn's 'The wreck of the Hesperus,' Schumann's 'Gipsy life,' and Elgar's 'Spanish serenade.' There was not much 'snap' or 'go' in

the renderings, the errors being chiefly those of sleepiness. The same criticism must not be applied to the orchestral renderings of several works of Liszt, Tchaikovsky and Mendelssohn. Miss Ada Forrest gave an intelligent rendering of Holbrooke's song, 'Come, let us make love deathless,' and contributed further songs. A Maori chief, Rangiuia, sang a number of native 'laments,' &c., and Mrs. Herbert E. Sherwin was the solo violinist. Messrs. E. Hammond and J. C. Sherwin were the accompanists, and Mr. Herbert E. Sherwin conducted.

Mr. John James, conductor of the Hanley Glee and Madrigal Society, has been appointed to the additional conductorship of the Nantwich Choral Society.

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

At the University College two well-attended and important concert-lectures have taken place. The first, on January 14, embraced the 17th century, when music examples by Lully, Blow, D. and H. Purcell, Bach, Arne and Corelli were given. Mr. Allen Gill was the prolocutor. The illustrations were performed by Miss Alice M. Hogg (pianist), Miss Sybil Speed (violinist), and Miss Alice Baxter (vocalist). The second concert-lecture, on January 21, was exceptionally interesting in so far as the music to Milton's 'Comus' was sung, in addition to the incidental music to 'The Faerie Queen,' by Henry Purcell. On this occasion the instrumental music (strings) was played by Miss Kate Chaplin, Miss Florence Moss, Mr. Eric Coates, Mr. John Mundy, Mr. C. Voce, with Mr. Bernard Johnson (pianoforte) and Miss Dorothy Ray (vocalist). Mr. Gill not only again acted as lecturer, but took the part of the Attendant Spirit, as Harry Lawes the composer had done at the original performance. The success of these concert-lectures was assured, and as they afford students an opportunity of hearing music which is seldom performed, the educational value of such music-makings is of great importance.

MUSIC IN THE SOUTH-WEST COUNTIES.

(FROM OUR OWN CORRESPONDENT.)

DEVONSHIRE.

Two symphony concerts were given by Mr. Frank Winterbottom at Stonehouse, on November 10 and December 11 respectively. On the former occasion the first and second suites 'd'Arlesienne' of Bizet were given consecutively, and on the second occasion Spohr's 'Power of sound' symphony and Smetana's 'Vysehrad' overture were played.

Dr. Weekes's Orchestral Society, at their fifth symphony concert on November 25, performed the 'Eroica,' also Grieg's 'Norwegian dances' and the overture to 'Die Meistersinger.' Dr. Weekes and Mr. Walter Weekes conducted.

Opera is advancing both in standard and importance in Plymouth. The Western Amateur Operatic Society, for their performances of 'The yeomen of the guard' at the Prince's Hall during the week beginning November 9, had such crowded houses that another year they will probably think seriously of giving the representations in a theatre. Mr. Edward Pengelly conducted. At the Theatre Royal the Plymouth Operatic Society played 'Falka' during the week beginning December 7, before large houses nightly. The performance was creditable to all concerned, the choral work being much above the average. Mr. Reginald Ball conducted.

The Dean and Chapter of Exeter have granted the use of the cathedral for performances of 'The Messiah' and 'The Hymn of Praise,' to be given in the spring by the amalgamated Exeter Oratorio Society and Western Counties Musical Association. Certain conditions have, however, been imposed by the cathedral authorities, one of which is that the expenses, estimated at £500, shall be covered by a guarantee fund. The Societies have been diligently rehearsing the above works under the chorus-master, Mr. F. J. Shapcott, with periodic visits from the conductors, Dr. H. J. Edwards and Dr. D. Wood. At her first

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pianoforte recital given in her native county, Miss Beatrice Trefusis, on September 18, proved herself a conscientious young artist of great promise, her Chopin playing being especially good. Mr. A. Tait Knight assisted vocally. The Isca Glee Singers gave a concert at Exeter on December 11. Exeter Orchestral Society, conducted by Dr. Wood, performed, on December 15, an ambitious programme with good results. Several numbers from the 'Pelleas and Mélisande' suite of Sibelius and two Egyptian dances by Dr. H. A. Harding were novelties. Miss May Bartlett was the vocalist.

Torquay Musical Association, on November 26, gave a programme which was more evenly divided than usual between its instrumental and choral sections. Schumann's 'Rhenish' symphony was played for the first time in the West. In Stanford's 'The Revenge' and in some parts songs the choir showed balance and tone-quality above the average. Mr. T. H. Webb conducted, and Mr. H. Crocker led the band. The Haydn String Quartet (Messrs. H. E. Crocker, J. Stevens, F. Crocker and C. T. Heaviside), on November 5, played quartets by Brahms (Op. 51, No. 1) and Beethoven (Op. 18, No. 2). Congratulations should be given to these players for their successful efforts in promoting chamber music in Torquay. The Barnstaple Musical Festival Society gave a miscellaneous concert on November 23, at which Dr. H. J. Edwards appeared as conductor and pianist. Suggestions are being made, and approaching practicability, for the revival of the North Devon Festival which has been in abeyance for several years.

On December 30, Exmouth Choral Society gave a fine rendering of 'King Olaf,' with Miss Mary Wilmot, Mr. Charles Saunders and Mr. Leslie Wilmot as principals, and Mr. Raymond Wilmot conducting.

The Teignmouth Orchestral Society, at its concert on December 10, conducted by Mr. A. J. James, was assisted by Miss Marie Belton, vocalist. On the same date the Axe Vale Musical Society at Seaton performed 'H.M.S. Pinafore,' on three nights, directed by Mr. W. C. Walton, assistance being given by Madame Walton Masland, Miss Adelaide Bailey and Mr. W. F. Crabb. The only chamber concert to be noticed is one given at Tavistock on December 9 by Mr. Frank W. Greenfield and Mr. de Blois Rowe, violin and pianoforte respectively, assisted by Mr. R. Glendinning and Madame Lilian Langdon.

On November 30, Madame Marguerite King, a pianist who has gained fame in other continents and also in London, gave a successful recital at Plymouth, where she has recently come to reside. Her programme was representative historically, without emphasising the ultra-modern school.

CORNWALL.

A concert performance of Gounod's 'Faust' was given by the Camborne Choral Society on December 8, Mr. H. V. Pearce conducting. The choir showed great improvement, both in tone and accuracy. The principals were the Misses Nellie Ellis, D. Bell and M. Sellam; Messrs. Will Foster, David Evans and Albert Garcia. Miss Carling led the band.

The Falmouth and Truro Philharmonic Society performed 'Judas Maccabæus' at the former town on December 7 and at Truro on the following day. Canon Corfe conducted and Miss Edith Blight was at the organ. The principals were the Misses Mary Lund and Mary Blamey; Messrs. Herbert Thompson and Dan Price. Redruth Choral Society, conducted by Mr. Matthew Clemens, performed 'The Messiah' on December 9, assisted by Madame Carrie Siviter and Mr. S. J. Bishop. The Penzance Amateur Orchestral Society, an enterprising and important band of workers conducted by Mr. Walter Barnes, performed a selection from the works of Grieg at their concert on December 11.

The following scholarships have been awarded at the Royal Academy of Music: the Sinton Scholarship (violin) to William Hubert Davies (of Abersychan) and the George Mence Smith scholarship (male vocalists) to Gordon Albert Yates (of London).

Mr. C. Bechstein has received the appointment of pianoforte manufacturer to the Queen of Sweden and also to the Queen of Norway.

Messrs. J. B. Cramer & Co., Ltd., have purchased the old-established business of Justin Browne, the well-known manufacturers of pianofortes.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

Since the customary outbreak of 'Messiah' performances just before Christmas, there has been little doing in music of a more serious character than that which is associated with pantomimes and dances. On January 5, at the Huddersfield Subscription Concert, Miss Mathilde Verne's refined reading of the so-called 'Moonlight' sonata, and Mr. Hegedus's fine execution in an interesting Chaconne by Vitali, were incidents worthy of record, and on the following day the Bradford Subscription Concert was signalized by the farewell of an old favourite in Lady Hallé, who has often played at Bradford since her first visit in 1869, and the appearance of a very young candidate for favour in the gifted little pianist Lengyel von Bagota. At the succeeding Subscription Concert, on January 15, Paderewski gave a recital, a programme of typical character being varied by the appearance of the name of Debussy, whose 'Reflets dans l'eau' was played with exceptional refinement and delicacy.

At Leeds, in the Bohemian Chamber Concert on January 6, the name of Max Reger made its first appearance in a Leeds programme. His String quartet in D minor (Op. 74) was no less difficult of digestion than of execution, but possibly greater familiarity on the part of both executants and audience may make the music seem more spontaneous than it appears on a first hearing. On January 20 the Rasch Quartet gave one of their series of concerts at Leeds, and played César Franck's nobly-conceived Quartet in D, the great distinction and sincere expression of which become more obvious as one acquires a greater familiarity with it. At the Leeds Municipal Concert on January 16, Mr. Fricker gave us readings of familiar masterpieces like the Leonora overture (No. 3), and the 'Unfinished' Symphony, which would have been a credit to any orchestra, the details being well considered and artistically carried out. The novelty was a Suite by Mr. Edgar Bainton, which he conducted, entitled 'King of the golden river.' The work is evidently intended to be descriptive, but as no key save the somewhat cryptic titles of the several movements was afforded in the programme, its exact significance could not be wholly appreciated, but power in handling the orchestra was strongly manifested, and the colour and energy of the music were thoroughly enjoyed. The first movement of Brahms's Violin Concerto was another feature of the concert, the solo part being played with much refinement by Mr. Montagu Nathan.

The programme of the Hull Symphony Orchestra's concert on January 6 included Haydn's 'Bear' Symphony, together with Grieg's first 'Peer Gynt' Suite; that of the following concert, on January 20, introduced Beethoven's C minor Symphony, of which, under Mr. Wallerstein's direction, a performance was given which, if not perfect in the letter, was generally true to the spirit of the work. The recently instituted Huddersfield String Quartet gave their fourth concert on January 19, when Jadassohn's Pianoforte quintet in C minor, and Quartets by Haydn and Franz Ries (in B flat, Op. 22) formed the programme.

Foreign Notes.

ANTWERP.

A new Dutch opera, 'Renard the fox,' by Auguste De Boeck, was recently produced at the Flemish Opera and warmly received. The work gained the first-prize at a competition held last year at Ostend.

AUGSBURG.

'Hermann the liberator,' a choral work for male voices, by Karl Zuschneid, has been produced here with great success.

BASLE.

A fairy-play, 'The fight for Little Snow-white,' by Justizrath Dr. Richard Wolff, of Berlin, and composed by Clemens Schmalstich, was produced here on January 5 and received with remarkable enthusiasm.

BAYREUTH.

Richard Wagner's youngest daughter, Eva, was on Christmas Day married to Mr. Houston Stewart Chamberlain, the well-known author of a monumental biography of Wagner and the writer of other important works. The mayor of Bayreuth himself tied the nuptial knot in Villa Wahnfried.

BERLIN.

A new comic opera by Karl Weis, entitled 'Die Zwillinge' (The Twins) was produced at the Komische Oper on December 22, without however meeting with much favour. The libretto has been arranged by the composer from Shakespeare's 'Twelfth Night.'—The Fifth Symphony evening of the Royal Orchestra, under Richard Strauss, was devoted to some of Beethoven's rarely played works, such as the fourth Symphony, the overture to 'King Stephen,' and the overture and the Turkish and Solemn Marches from the 'Ruins of Athens.'—The programme of the Philharmonic concert of January 4, under Prof. Arthur Nikisch, was also exclusively Beethoven, whose first and last (choral) symphonies were placed in highly interesting juxtaposition and splendidly performed.—Herr Peter Schenk, who styled himself 'Russian composer,' gave, with the Philharmonic orchestra, a concert on December 28, devoted exclusively to his own compositions, such as a Symphony in E minor, a symphonic fairy-tale 'Der Tränensee,' a fantasy 'Visions' (after Turgeneff), a symphonic poem 'Hero and Leander,' and a suite 'Lebensepisoden' (Episodes of Life). None of the works made a powerful impression, and their characteristics gave no evidence of Russian origin.—Another Russian conductor, Dimitry Achsharumoff, gave a concert with the Philharmonic Orchestra on January 9, his programme including Tchaikovsky's rarely heard first Symphony, 'Savonarola,' by Ivanoff, two excerpts from the opera 'Chovantchina,' by Moussorgsky, a delightful 'Wedding procession of the Emperor Dodon,' from Rimsky-Korsakoff's posthumous opera 'The golden cockerel,' and Kalinnikoff's second Symphony.—Herr Oscar Fried, the gifted conductor of the Blüthner Orchestra, has resigned his office. He will be succeeded by Musikdirektor Joseph Frischen, of Hanover.—After having been twice refused entrance into the hallowed precincts of the Academy of Fine Arts, Richard Strauss is at last to be admitted as a member, in place of the late Joseph Joachim.

BERNE.

A one-act music-drama, 'Högnis letzte Heerfahrt,' by Herr Peter Fassbänder, of Lucerne, was produced at the municipal theatre here and favourably received.

BONN.

The Beethoven-House Society has decided upon holding another great chamber music festival in May next, and has voted 5000 marks towards the preliminary expenses.

BREMEN.

At the sixth Philharmonic Concert, under Prof. Karl Panzer, a new 'Overture to a Shakespearean Comedy,' by Paul Scheinpfug, was produced. It proved a most merry and even boisterously humorous work, in which what is described as a 16th century English bagpipe melody is introduced and most effectively treated.

BRUSSELS.

M. Edgar Tinel has been appointed director of the Brussels Royal Conservatoire of Music in succession to the late François A. Gevaert.—At the Théâtre Royal de la Monnaie, M. Paul Dukas's three-act conte lyrique, entitled 'Ariane et Barbe-Bleue,' words by M. Maurice Maeterlinck, was performed for the first time on January 2. The performance—conducted by M. Sylvain Dupuis, and with Madame Friché and M. Arfus in the chief rôles—was of rare excellence, and the strange work was well received.

CHEMNITZ.

'The first day' is the title of a new symphonic-poem by Adolf Paul Böhm, recently produced at one of the concerts of the municipal orchestra. The composer himself conducted.

COLOGNE.

After having been shelved for ten years, Wagner's 'Rienzi' has just been revived at the Municipal Opera House, and, *mirabile dictu*, a crowded audience greeted the old 'novelty' with whole-hearted enthusiasm.

DARMSTADT.

The great success of last year's Chamber Music Festival having warranted a repetition of the experiment, another similar three-day festival will be held here in May. The first day will be devoted to the German classics; the second to the compositions of Dr. Saint-Saëns, who will participate in their performance; and the third to the production of new works.

DESSAU.

An exceptionally interesting resurrection of a long-lost composition was the 'first performance' of a Symphony in D by Otto Nicolai, composer of the 'Merry wives of Windsor,' at a recent concert of the Court Orchestra, under Hofkapellmeister Franz Mikorey. The 'find' stands to the credit of Herr G. R. Kruse, who discovered the orchestral parts of the work some months ago. The symphony is distinguished for a welcome, breezy freshness, and seems not unworthy of being published, even at this late date, and added to the repertoire of orchestras.

DRESDEN.

In connection with the eagerly expected production of Richard Strauss's new opera 'Elektra,' on January 25, the directors of the Royal Opera arranged for a 'Strauss week' with a programme including performances of the master's operas 'Feuersnot' and 'Salome,' and of the 'Domestic Symphony.' The composer himself and General-Musikdirektor von Schuch were the conductors.—Prof. Leopold Auer, of St. Petersburg, has removed to Dresden, in order to be more accessible to the numerous young violinists from all parts of the world who are eager to receive the benefit of his teaching, an eagerness easily explained by the phenomenal success of Prof. Auer's gifted pupils, Mischa Elman and Kathleen Parlow.—At a recent symphony concert of the Royal Orchestra a prologue to an opera, 'Antony and Cleopatra,' by a hitherto unknown Russian composer, de Youferoff, of Odessa, was produced, but though splendidly played under von Schuch, and not without picturesque qualities well suited to the theatre, the brilliantly-scored work was only fairly successful.

DÜSSELDORF.

M. Xavier Leroux's opera 'The Vagabond' (Le chemineau) was recently performed at the Municipal Theatre for the first time in Germany, and favourably received.

GOTHA.

In connection with the fortieth anniversary of its foundation, the local Musikverein gave a festival performance of Bach's B minor Mass. It seems strange that this was the first time the gigantic work had been heard here. Needless to say, it made a profound impression.

LEIPZIG.

Dr. A. Schering, of this city, recently made a highly interesting discovery in the library of the University of Upsala, Sweden. It is nothing less than the parts of a hitherto unknown 'Christmas Oratorio' by Heinrich Schütz, dating from 1664. The work is to be published by Messrs. Breitkopf & Härtel.—Prof. Max Reger, on December 1, ceased to be professor of music in the University of Leipzig. He resigned so as 'to gain more time for composition,' and yet Max Reger is one of the most prolific composers the world has ever seen. His successor in the chair is Prof. Friedrich Brandes, conductor of the Dresden Teachers' Choral Society, musical critic of the *Dresdener Anzeiger* and Berlin *Signale*, and generally appreciated as a gifted and learned writer on musical subjects.—Prof. Reger was asked by the Academic Senate of the University to compose a Festival Hymnus on a large scale, in celebration of the forthcoming five hundredth anniversary of the foundation of the famous seat of learning. The busy young professor has,

however, declined the honour; he has evidently as little taste for writing to order as had Johannes Brahms.—At the eleventh Gewandhaus concert, Prof. Arthur Nikisch produced Signor Leone Sinigaglia's overture to Goldoni's comedy 'Le Baruffe Chiozotte.' It proved a charming work—bright, vivacious, beautifully constructed and orchestrated, and thoroughly pleasing. It was received with genuine warmth.—At the seventh Philharmonic Concert an orchestral prologue 'Riccio,' by Adolf Sandberger, was produced and well received.

MILAN.

The Milan Conservatoire recently celebrated the centenary of its foundation by Napoleon I. The occasion was conspicuously 'improved' by the opening of a new concert room in the institution, which seats an audience of 2,400 people. Milan was greatly in need of such a room, and will not be slow to appreciate the boon.

MUNICH.

An interesting revival of a little-known work was the performance, in the theatre-room of the Hotel Union, of Lortzing's 'Hans Sachs,' which will always be sure of a place in musical history as the opera which gave Wagner the idea for his 'Meistersinger.' The performance, arranged by the South Bavarian people's Educational Society (Volksbildungsverein) and conducted by Kapellmeister Cassimir, was excellent, and the comic portions of the score at any rate proved still effective in spite of their age.

NEW YORK.

The directors of the Metropolitan Opera House offer a prize of 10,000 dollars for the best opera by an American composer. September 15, 1910, is the latest date for submitting scores. The successful work will be produced at the Metropolitan Opera House, and the performing rights for the United States, Cuba, Canada and Mexico are to remain the property of the directors for five years.—At the Metropolitan Opera House, Signor Puccini's first opera 'Le Villi,' composed about twenty-five years ago, was dragged from the obscurity of long neglect, only to meet with dire misfortune. According to various critical reports, the audience were so little interested in the work that the theatre was almost empty before the end was reached. 'Bored stiff' is the expressive Yankee slang used by one scribe to indicate the sufferings of the audience.

PARIS.

A belated production of a 'Prix de Rome' effort dating as far back as 1903, was given at the Conservatoire on December 30, viz., the first act, with prologue, from 'Amphitryon,' an opera by M. Raoul Laparra, who has since become known as the composer of the much-discussed opera 'Habana.' The words of the earlier work are excellently arranged by the composer himself from Molière's comedy, and the music displays invention and humour.—A new Concertstück for organ and orchestra, composed by M. G. Sarreau, was produced at the Lamoureux concert of January 10, but though splendidly played by M. J. Bonnet, the work was coldly received.—After receiving a valuable gratuitous advertisement in the storm in a tea-cup raised by M. Maurice Maeterlinck's unsuccessful attempt to prohibit its production at the Grand Opéra, M. Henry Février's opera 'Monna Vanna' was produced on January 13 and very favourably received. The young composer is a pupil of MM. Massenet, Gabriel Fauré and Messager, and a short opera of his, 'Le Roi aveugle,' was produced at the Opéra Comique in 1906. In the new work M. Février displays considerable originality and charm, though he is somewhat lacking in the power of passionate expression. For this musical setting M. Maeterlinck has thought well to alter the vague but poetic ending of his drama, besides which he has added two new scenes, thereby giving much greater importance to Guido, who, in fact, becomes the leading character both dramatically and musically. 'Monna Vanna' is unfortunately another of the growing list of stage works which are impossible in English theatres.—On January 24 the soloists, chorus-ballet, and orchestra of the Milan Scala Theatre gave a performance of Spontini's

'La Vestale' at the Opéra for the benefit of the sufferers of Messina and Calabria. Signor Tito Ricordi, of the famous Milan firm of music publishers, was the originator of this 'happy thought,' and he explained that the choice of this particular work was intentional.—A memorial tablet has been recently affixed to the house, No. 22, Rue du Mont-Cenis, in which Hector Berlioz lived from 1834 to 1837. There he composed the symphony 'Harold in Italy' and the opera 'Beatrice et Bénédicte.'

PRAGUE.

After only three performances, Debussy's lyric drama 'Pelléas and Mélisande' has been withdrawn, and, it is said, for good.—At the second Philharmonic concert a new Symphony in C minor by Karl Weis was produced. It is a programmatic work, each movement bearing a title. The music shows considerable spontaneity, and, excellently played under the composer's direction, it was awarded an enthusiastic reception.—A work of a very different type—one, in fact, which both in words and music displayed a laudable desire to leave the beaten track—was produced at a concert given by the combined forces of the German Singverein and German Male-voice choir. It is entitled 'Von der Hohen Stadt' (Of the Exalted city) and was written and composed by Dr. Gerhard von Keussler, conductor of the aforesaid societies. Though the work would no doubt be classed amongst oratorios by the average amateur, the composer does not call it so; nor is his style suggestive of classical models. Dr. von Keussler has displayed in this and other important respects an individuality which augurs well for his future, especially as he has the gift of powerful expression.

REGENSBURG (RATISBON).

The famous Proschesche Musikbibliothek is to be made accessible to the public. This most valuable library contains some 20,000 volumes, which include 16,000 manuscripts and printed works dating from the 15th, 16th, and 17th centuries.

ROME.

The first of the Cecilia concerts in the Corea Hall was conducted—as will also be the next four—by Prof. Karl Panzner, of Bremen, and exclusively devoted to Italian music: Scarlatti, Corelli, Leonardo Leo, Cimarosa, Spontini (overture to 'Cortez'), Martucci, Mancinelli and Sgambati (first Symphony). Of these composers' works the overture to Cimarosa's 'Matrimonio segreto' was the most appreciated, and had to be repeated. On Christmas Day Prof. Panzner conducted Beethoven's Choral Symphony before an audience of 3,000 people, and with such success that the performance had to be repeated on December 27.

WIESBADEN.

A posthumous orchestral work by the recently deceased Berlin composer Heinrich van Eyken, entitled 'Eine Nachtmusik,' was recently produced here with much success.

Answers to Correspondents.

While we are most anxious to answer questions to the best of our ability, we cannot undertake to send replies by post, nor can we give the names of teachers or concert-agents.

J. H. H.—The following pieces are suggested: *Quartets for male voices*.—O Saviour of the world (Roberts), Ponder My words (Sawyer), Lord of all power and might (Barnby), Try me, O God (Culley), Jesu, Lover of my soul (Iliffe), For ever blessed, and The righteous living (Mendelssohn). *Quartets for mixed voices*.—God so loved the world (Stainer), The haven (Barnby), Lord, Thou art good (Coward), Teach me Thy way (Spohr), Saviour, Thy children keep (Sullivan), Thou wilt keep him in perfect peace (Lee Williams), and As the hart pants (Gounod). *Tenor songs*.—Onaway, awake (Coleridge-Taylor), Stars of the summer night (Tours), In summer weather (Lloyd), To one in paradise (Sullivan), Morris dance (Brewer), and When we too parted (Parry). *Bass or baritone songs*.—Eleanore (Coleridge-Taylor), Unbeloved, and Loyal death (Stainer), Ye Jacobites (Davies), The Knight's leap (Parratt), and Cheerily, O (West).

CHANCERY LANE.—(1) Mr. Hinton's book is published by the Composers' and Authors' Press, Ltd., 18, Featherstone Buildings, Holborn, who will furnish you with the price of the book. (2) We do not know of any book on the 'Inns of Court and Chancery dealing with their musical associations.' You will find references to the Temple Church in Mr. T. Francis Bumpus's 'London Churches, Ancient and Modern' (vol. i.), and in the articles on Dr. E. J. Hopkins and Dr. Walford Davies that appeared in the issues of this journal for September, 1897, and June, 1908, respectively.

ORGANUM.—(1) The *finis* of the chorus 'Rest here in peace' (Bach's 'St. John Passion'), is at the pause on p. 139 of Novello's edition. The chorus may be sung at about crotchet = 66, and the concluding chorale at crotchet = 56. The suggested speed rate for Brahms's part-song 'In autumn' is crotchet = 126, or dotted minim = 42; and the same composer's 'The trying place,' crotchet = 116 to 120. The speed of the part-song 'Full fathom five,' by Dr. Charles Wood, has been metronomed by the composer at crotchet = 100; the time word is *Allegro moderato*.

H. W.—Wedgwood's 'Dictionary of organ stops' is published by the Vincent Music Company, price 5s. net. There is a chapter on 'conducting' in Berlioz's treatise on Instrumentation. This book partly answers your concluding requirement—a manual on orchestration, with which you may also study Professor Prout's books on that subject, published by Messrs. Augener and by Messrs. Novello.

ORPHEUS.—Books containing the national anthems of various countries (pianoforte solo) are published by Messrs. Enoch and by Messrs. Boosey. Grove's 'Dictionary of Music and Musicians' would furnish you with historical information relative to the principal national airs. Dr. W. H. Cummings has written a book on 'God save the King,' published by Messrs. Novello.

A. B.—In the absence of a book entirely devoted to 'the subject of old English part-songs, madrigals, &c.,' you cannot do better than consult the chapter 'Madrigals,' in Dr. Ernest Walker's 'A History of Music in England.' Read also the article 'Madrigal' in Grove's 'Dictionary of Music and Musicians.' The Madrigal Society does not issue a periodical.

KENT.—Perhaps the Rules of the Musical Association (Secretary, Mr. J. Percy Baker, 12, Longley Road, Tooting Graveney, S.W.), will serve as a guide whereupon to base those of the Society you are endeavouring to form in your town 'for the promotion of music and musical interests.' May all success attend an endeavour so commendable and so full of potentialities.

H. C. L.—For the purposes of your lecture you could not do better than procure or obtain access to 'English Minstrelsie' (8 vols.), published by Messrs. T. C. & E. C. Jack, Edinburgh. Articles on 'St. Anne's' tune and 'Rule, Britannia' appeared in the issues of this journal for June, 1908, and April, 1909, respectively.

J. F.—For 'choral works, without solos (or very little), similar to Dunhill's Tubal Cain,' see Incheape Rock (Bridge), John Gilpin (Cowen), Spring's message (Gade), King Arthur (Sullivan), The Erl King (Higgs), and Young Lochinvar (Arnott). The above works are entirely without solos.

W. G. G.—The information you require as to 'the approximate number of manufacturers there are in England, Ireland, and Scotland of pianos,' can be self-acquired by consulting the trade section of the 'Musical Directory,' published annually by Messrs. Rudall, Carte & Co.

M. R. M.—The following speed rates are suggested: Bach's Fugue in E flat, No. 7, Book 1, crotchet = 108; Schubert's Sonata in A, Op. 120 (first movement), crotchet = 108; Beethoven's Sonata in D, Op. 10, No. 3 (first movement), minim = 108.

H. L.—In order to obtain reliable information as to the value of your Stradivarius violin, you should submit the instrument to Messrs. W. E. Hill & Sons, who, in return for a fee, will assess its worth and do all that is necessary in the way of careful repairs.

DEGREE.—Analyses of Brahms's Symphony No. 2 (in D) are to be found in the programme-books of the Crystal Palace Saturday concerts, and in those of the Philharmonic Society. We hope in due course to reprint the former, by Sir George Grove.

E. H.—We cannot give the names of voice-trainers. Unless your daughter has an exceptionally good voice and has temperament that is both poetical and musical, you should carefully consider her entrance into the ranks of professional singers, as they are already overcrowded.

D.—The following are the death-dates you require: Madame Trebelli-Bettini, August 18, 1892; Brahms, April 3, 1897; Thomas Wingham, March 24, 1893; and Rev. Henry Parr, May 4, 1905. The other lady whose name you give is happily still in the flesh.

A. A.—Merkel's Organ sonata No. 5 (Op. 118) may be played at about the following rates of speed: *Allegro risoluto*, crotchet = 108, the second subject slower; *Andante*, quaver = 80; *Fuoco*, quaver = 126, with modifications at the concluding bars.

J. G.—(1) So far as we know, Alphonse Mailly is still living. (2) You may begin the study of Max Reger's organ compositions with the 'Sechs Vorspiele' and the 'Sieben Vorspiele' (Op. 79), and the 'Sechs Trios' (Op. 47).

N. C. U.—Have you seen Wilhelmj and Brown's 'Modern School for the violin'? This might serve your purpose—'studies in each of the positions separately.'

C. E. B.—Mr. Coleridge-Taylor's 'Negro airs' are only published in America, by Messrs. Ditson & Co., of New York.

F. W. B.—The harmonization of the tune 'York,' by John Milton, Senr., is given in the 'English Hymnal,' No. 472.

A. M.—We regret that we are unable to entertain the proposal of publishing your verses.

J. C. D.—The chant which you send is one that unfortunately we cannot trace.

A. F.—By all means endeavour to obtain the choir-training diploma of the Royal College of Organists.

A few questions are held over until next month.

Country and Colonial News.

BRIEFLY SUMMARIZED

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents. Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

ABERYSTWYTH.—Stainer's 'Daughter of Jairus' and a miscellaneous programme were given at the Tabernacle on January 1 by the choir of the chapel, under the direction of Mr. J. Charles McLean. The solo vocalists were Miss Rosie Jones, Mr. Harry Lewis and Mr. Lewis J. Morgan. The choir sang well, the rendering of 'The wailing' chorus by the female voices being particularly effective.

ADELAIDE.—The Orpheus Society gave a concert in the Town Hall on November 11, under the conductorship of Mr. Charles J. Stevens, when the programme included the following part-music: 'Strike the lyre' (Cooke), 'The phantom host' (F. Hegar), 'A message to Phyllis' (Gerard F. Cobb), 'The sands of Dee' (R. Goldbeck), and three double choruses from Mendelssohn's 'Edipus at Colonus.' The soloists were Miss Nora Kyffin Thomas (violinist) and Master Lyall Rutter (vocalist).

ANDOVER.—Two concerts were given in the Town Hall on January 13 by the Choral Society, under the conductorship of the Vicar, Dr. Joy. The programme contained a well-selected variety of vocal and instrumental music. Dr. Bridge's cantata 'The Incheape Rock' was well performed, and went with the swing which the subject demands. This, with Elgar's three-part song 'The snow' and other part-music, gave evidence of careful training. Two movements of Mendelssohn's D minor Trio were well played by Miss D. Gradidge (violin), Miss Evelyn Seth-Smith (violoncello),

and Mr. Jackson, organist of the Parish Church (pianoforte). Solos were also given by the above-mentioned ladies on their respective instruments. Arrangements are being made for a performance of Gounod's 'De profundis' in the Parish Church during Lent.

BARKING.—The Choral Society gave a performance of 'Hiawatha' (Parts 1 and 2), and Bridge's 'Ballad of the Clampheddown,' at the Baths on January 21. The choir and orchestra numbered 130, and showed results of good training by the conductor, Mr. Stanley C. Attwood. The solo vocalists were Miss Maggie Inglis, Mr. Claude Dyer and Mr. Hubert Eisdell.

BEMBRIDGE (I.W.).—The Choral Society gave an excellent performance of Haydn's 'Creation,' on January 12. The solo vocalists were Madame Anna Shergold, the Rev. N. M. Morgan-Browne, of St. Paul's Cathedral, and Mr. Charles Riddick. The chorus and orchestra, numbering seventy, acquitted themselves well under the conductorship of the Rev. H. A. Tapsfield, late successor of St. Paul's and now Vicar of Bembridge. Messrs. Freeman and W. Riddick assisted at the pianoforte.

CHIGWELL.—Stanford's 'The Revenge' was given at the Christmas concert of the Grammar School on December 18, under the direction of the music-master, Mr. Henry Riding.

CROYDON.—The Central Croydon Choral Society's first concert of the present season took place at the Public Hall on January 16. The occasion was of more than usual interest, owing to the fact that Parts 1 and 2 of Coleridge-Taylor's 'Hiawatha' music and his 'Bon-bon Suite' were performed under the conductorship of the composer. The solo vocalists were Miss Barwell Hollbrook, Mr. James Horncastle and Mr. Julien Henry, special mention being due to Mr. Henry for his fine singing and keen artistic perception. The band and chorus, numbering about 160 performers, gave an intelligent and praiseworthy rendering of their parts, that of the chorus being particularly good in the 'Bon-bon Suite.' The part of the Watchman in No. 5 of the Suite was taken, at short notice, by Mr. Maynard Carter, a member of the chorus. The composer-conductor, who is very popular in Croydon, was enthusiastically received, and at the close of the concert a well-deserved call was made for Mr. Roland Richards, the indefatigable conductor of the Society.

DORCHESTER.—The Madrigal and Orchestral Society gave a performance of Coleridge-Taylor's 'Hiawatha's Wedding-feast' on January 21, in the Corn Exchange. The choir sang with marked effect, especially in the unaccompanied portions, and the orchestra admittedly acquitted themselves well both in 'Hiawatha,' Beethoven's 'Prometheus' overture, and in German's 'Nell Gwyn' dances. Mr. Henry Turnpenney and Miss Whittle were the solo vocalists.

EASTBOURNE.—The Eastbourne (St. Anne's) Choral and Orchestral Society gave, at its opening concert at the Town Hall on January 21, an admirable performance of Coleridge-Taylor's 'Hiawatha's Wedding-feast.' Mr. W. Maxwell was the soloist, and band and chorus numbered one hundred. Included in the programme were Elgar's 'Sea pictures,' sung, with orchestra, by Miss Mabel Braine; 'Kol Nidrei' (Bruch), played by Mr. Ivor James; and German's popular dances from 'Nell Gwyn.' Dr. L. A. Hamand conducted.

ENNISCORTHY.—The winter concert of the Choral Union took place at the Institute on January 19, when the recently-published selection from Gounod's 'Faust' was well performed by the choir and orchestra, under the conductorship of Mr. E. Challans. The solo parts were interpreted by Miss Lena Monroe, Miss Leeds, Mr. Jones and Mr. M. Kelly.

FARNHAM.—At the concert of the Musical Society on January 19 the programme included Bridge's 'The Flag of England,' and a miscellaneous selection, concluding with Eaton Fanning's 'The Vikings.' The soloists were Miss Doris Simpson, Miss Alice Aylwin, and The Rev. Father Turner. Mr. Percy R. Rowe conducted the small but capable choir and orchestra. A word of praise is due to Miss Dorothy Crow for her sympathetic accompaniments.

HOVLAKK.—A concert was given by the Choral Society, conducted by Mr. G. A. Jones, on December 30, at the Hovlake Institute. Romberg's 'Lay of the bell' occupied the first half of the programme, and the second part included a selection from 'Tannhauser,' arranged by Percy E. Fletcher. The principal vocalists were Misses Flossie Lee, Cecilia May, Madame Lilian Rushton, Messrs. Tom Barlow, E. Parry and Fred Owens. Miss Plummer was the accompanist, and Mr. A. H. Dudley officiated at the organ.

IPSWICH.—Coleridge-Taylor's 'Hiawatha's Wedding-feast' and 'Death of Minnehaha' were admirably performed in the Public Hall on January 22. The choir and orchestra numbered 350, the latter being augmented by leading London instrumentalists. The solo vocalists were Miss Estella Linden, Mr. Webster Millar (who gave a very fine rendering of 'Onaway, awake, beloved') and Mr. Robin Overleigh. The second part consisted of selections from Handel's 'Samson' and 'Israel in Egypt.' Mr. Charles Holland was the organist, and Mr. William Hockey conducted.

LANELEY.—The Bethel Choral Society gave a very creditable performance of Dr. Coward's 'The Story of Bethany,' on January 19, assisted by a select orchestra, led by Mr. D. Thomas. The solo parts were efficiently rendered by Miss Gertrude Hughes, Miss Winnie Stephens, and Mr. J. Amos Jones. Mr. J. Aneurin Thomas conducted.

MARKET DRAYTON.—The Musical Society's annual concert was given in the Town Hall on January 21, under the conductorship of Mr. Fred Evans, when Schubert's 'Song of Miriam,' Hamish MacCunn's 'Lord Ullin's daughter,' and Dr. J. F. Bridge's 'Inchcape Rock' were performed by a capital band and excellent chorus, numbering together nearly 100. Miss Majorie Eaton and Mr. Harry Downing were the solo vocalists, and instrumental solos were given by Miss Grace Thynne, Miss Anne Thynne and Mr. T. Balfour.

RHYL.—A concert was given in the Promenade Pavilion on January 21, in connection with the English Presbyterian Chapel, when Barnby's cantata 'Rebekah' was the chief feature of the programme. The choir was well balanced, and sang with spirit, being ably supported by a small orchestra led by Mr. H. Haselden. The solo parts were sung by Miss Louie James, Miss Ida Stanley, Mr. Thomas Gordon, and Mr. Vernon Harris. Mr. R. Broasley conducted.

SOUTH CROYDON.—The South Croydon and Sanderstead Choral Society gave a concert at St. Augustine's Hall on January 12, under the conductorship of Mr. John E. West. The principal features of the programme were Stanford's 'The Revenge' and Jensen's 'Feast of Adonis,' in both of which works the choir displayed intelligence and good expression. Further evidence of the careful training they had received from their able conductor was given in the part-songs 'Diaphenia' by Stanford and Pearsall's 'When Allen-a-Dale' (encored). The solo vocalists were Madame Windsor Locke (who sang the solo part in Jensen's cantata), Miss Lettie Dibdin, Mr. E. J. Cason and Mr. W. Tibble, pianoforte and violin solos being contributed respectively by Miss Margaret Cooper and Mr. Stanton Rees.

STOURBRIDGE.—The Concert Society gave a performance of Mendelssohn's 'Hymn of Praise' and Cowen's 'Sleeping beauty' in the Town Hall on January 18. The principal vocalists were Miss Elsie Edwards, Miss Annie Watson, Mr. Frank Mullings and Mr. T. Howell. The chorus throughout gave evidence of good training, the ladies especially singing with delicacy in the music of the Fays. The rendering of the choral interlude, 'Sleep in bower and hall,' was excellent. Mr. Halford is to be congratulated on the successful result of his labours as conductor.

SUNNINGDALE.—The first concert of the season by the Choral and Orchestral Society took place on January 20, when Bennett's 'May Queen' and Elgar's 'The Banner of St. George' were given under the direction of Mr. R. Barrett-Watson. The vocalists were Miss Lilian Dillingham, Miss Hichens, Mr. R. Richardson Jones, and Dr. Spencer Pearson.

SYDNEY (N.S.W.).—The Philharmonic Society gave the first performance in this city of Elgar's 'Caractacus' on December 3, under the able conductorship of Mr. Joseph Bradley. The solo parts were sung by Miss Zara Wolinski, Mr. James Crabtree, Mr. Charles Larsen and Mr. Andrew Black, the last-named artist distinguishing himself specially by a fine rendering of the 'Sword song' and the 'Lament.' Admirable work was done both by choir and orchestra, the former displaying excellent light and shade in their singing. A morning performance of the 'Messiah' was given by the Society on Christmas Day, and a special festival has been arranged to celebrate the Mendelssohn centenary during the present month. The programmes will include 'Elijah' and the 'Hymn of Praise.'

TORFOLK.—At the concert given by the Choral Association on January 13 the principal work performed was 'Hiawatha's Wedding-feast,' which was well rendered by choir and orchestra, the solo being sung by Mr. John Gill. The choir also sang Gounod's 'Cradle song' and Eaton Fanning's 'Vikings,' giving evidence of careful training by the conductor, Mr. F. W. Moreton. Mozart's 'Don Giovanni' Overture, Mackenzie's 'Benedictus' and German's 'Nell Gwyn' dances were well played by the orchestra, led by Miss Ethel Allen, who also appeared as solo violinist. The other vocalists were Miss Edith Vaughan and Mr. G. Le Bailly.

TREORRY.—The Noddfa Choral Society gave admirable performances of Gounod's 'Redemption' on Christmas Day and of Mendelssohn's 'St. Paul' on Boxing Day. In both these works the choir sang with refinement and power, displaying also in the former work the devotional feeling required by the theme, and the orchestra was specially effective in the accompaniment of the recitatives, the whole performance reflecting much credit on the conductor, Mr. Gomer Jones. The solo vocalists were Miss Ada Forrest, Miss Lucy Nuttall, Mr. Cynlais Gibbs and Mr. Robert Radford.

WEYBRIDGE.—The Choral Society gave a successful performance of Coleridge-Taylor's 'Hiawatha' trilogy in Holstein Hall on January 20. The solo vocalists were Miss Helen Stranger, Mr. Samuel Masters and Mr. F. Aubrey Millward. The choir sang with care and precision, and were ably supported by a professional orchestra led by Mr. Edward O'Brien. The whole performance was indicative of good training on the part of the conductor, Mr. A. Burnell.

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I saw Him in the judgment hall
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As King of kings, and Lord of lords,
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It certainly possesses not a little charm, as in the song to Rosa, much grace and delicacy, as in the chorus "The Fairy Boat," humour, as in the dolorous female chorus "Love and Hymen," and poetry, as in the very different number bearing the title "The Watchman." Moreover, the hand of Mr. Coleridge-Taylor is as clearly to be observed in several numbers, as in "Hiawatha," so far its composer's masterpiece. Mr. Coleridge-Taylor, and those who helped him to the genuine success he achieved, had good cause to be pleased with themselves, since the reception was a particularly cordial one, and, I may add, was well deserved.

MORNING POST.

There is variety and imagination in the lines which give an impulse to the qualities of melody and picturesqueness which Mr. Coleridge-Taylor knows so well how to express. They do not fail him in this instance. He provides in the six numbers, divided between the chorus and the baritone solo, every evidence of his ability to write tunelessly, and with a certain individuality which gives his music distinction. The choral writing shows excellent workmanship, and its effect is consequently unflinching. In the orchestral colouring there is plenty of contrast. Now and again the colour is laid on rather heavily for a piece of this texture, but it helps to increase the contrast. The composer shows a happy appreciation of the delicacy of the poem and reproduces it successfully. The number for female voices only, "Love had a Fever," is an example of his most felicitous treatment. The Watchman verse is set in a fanciful fashion, with choral accompaniment to the utterances of the lingering lover interspersed with the warnings by the Watchman of the passing hours. The finale, "What shall we dance?" leaves that question very little in doubt, as the setting is irresistibly rhythmic and delightfully tuneful. No work that Mr. Coleridge-Taylor has produced recently has shown so many features that constitute popularity, and the Suite, with its equal distribution of interest between chorus, orchestra, and soloist, is likely to win for its composer a fresh lease of public approval.

STANDARD.

It was greeted with great enthusiasm, and the composer, who personally directed his work, met with a flattering reception. The suite consists of six settings of verses by Moore, each possessing the character of a distinct tone-picture. For the most part, full use is made of the force of orchestra, chorus, and soloist, but the fifth number is purely vocal in treatment, and it was in this that a very striking effect was produced by a chime accompaniment. The last movement, "Say, what shall we dance?" was a brilliant example of dance music of a lively Spanish character.

YORKSHIRE POST.

The music is romantic and elegant, and characteristic of the composer. The second number, named "The Fairy Boat," seemed rather too heavily scored for the subject, dealing with the fleeting joys and hopes of youth. But perhaps this impression was owing to the want of lighter rendering. This was succeeded by a charming setting for the chorus of "To Rosa," a graceful dirge on the death of Love. The fourth movement, which has for text "Love and Hymen," is not so spontaneous as it might be. It is really a duet for soprano and alto, and requires a good deal of finish in singing to make it effective. The next number, called "The Watchman," has humorous touches. A lover bids good-bye to his sweetheart in such long-drawn-out ecstasy as to last from midnight to past three a.m., the watchman giving out the passing hours, and the chorus echoing his warnings. The concluding number is a gay and spirited setting of "Say, what shall we dance?"

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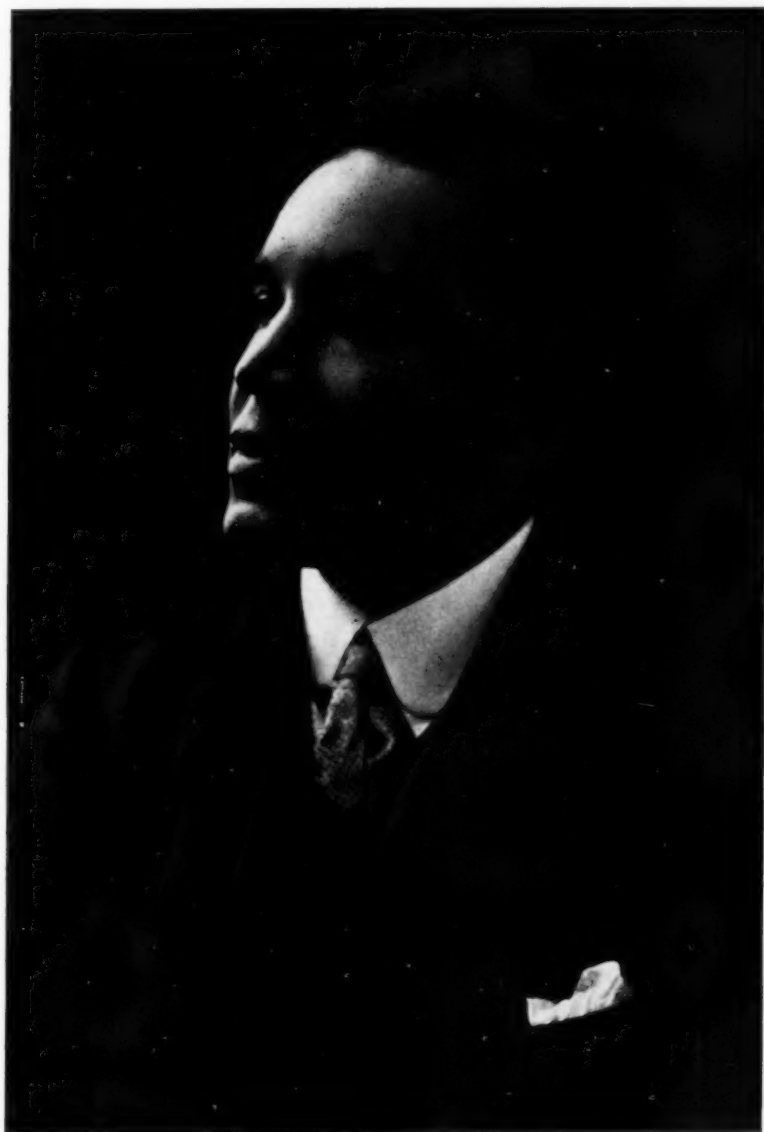
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